

QUESTIONS IN
ENGLISH LITERATURE

M.M. Barber

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ENGLISH LITERATURE**

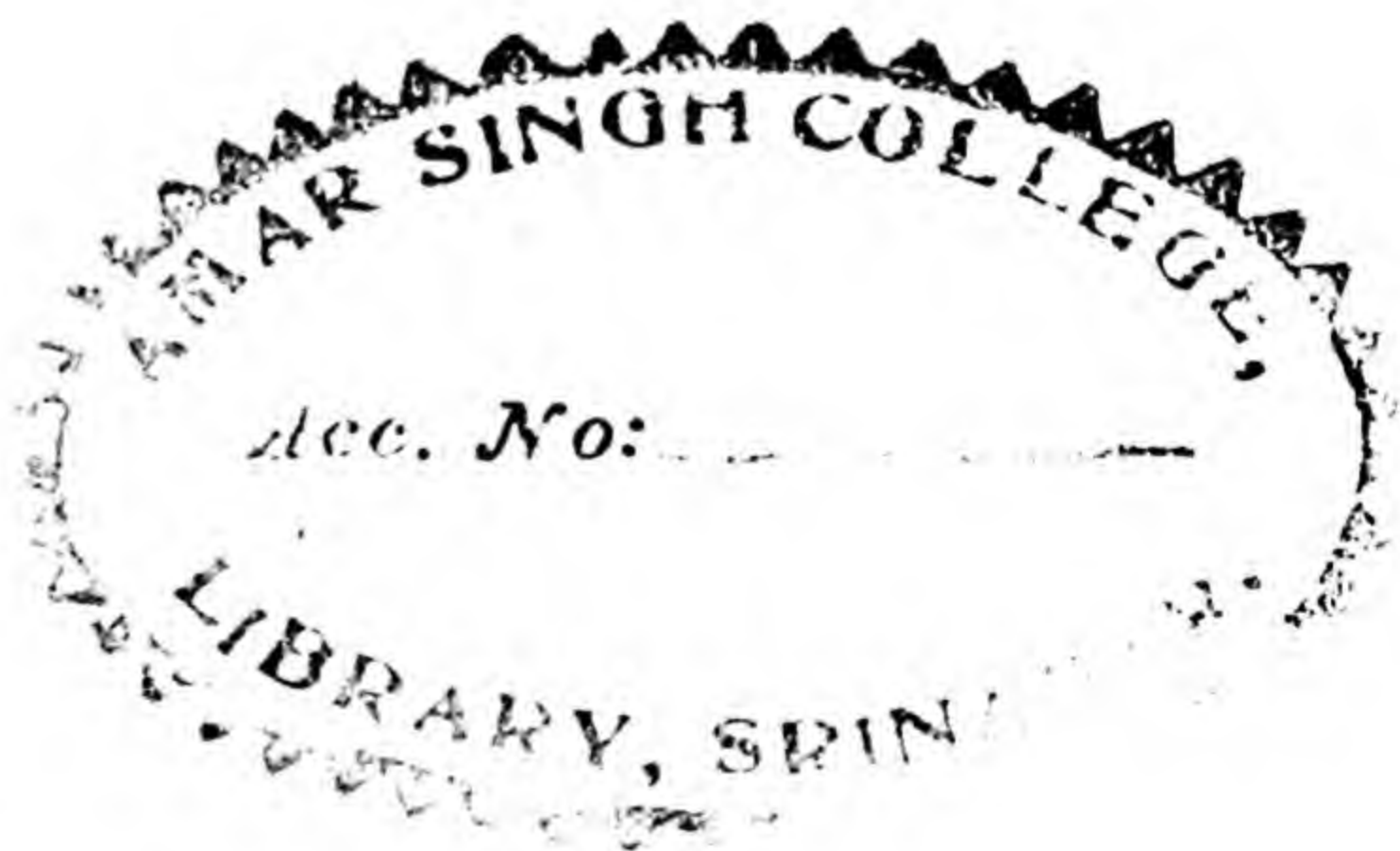
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CLASSIFIED QUESTIONS IN ENGLISH LITERATURE

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PREFACE

THE purpose of this book is to provide a selection of questions in English literature for the use, in the first place, of pupils in the senior forms of secondary schools. The easiest questions are of the standard of the School Certificate or Matriculation examinations; the hardest are not, I think, beneath the notice of University or Training College students; but the majority are suitable for those preparing for the Higher Certificate examinations of the various Universities or for University Scholarships. A certain number of the questions have been directly reproduced from such examination papers, and others have been modelled on them in order that students may become used to their characteristic style and phraseology. The proportions of the book have also, to a large extent, been decided by examination requirements, space being given to authors according to the frequency with which they appear in examination syllabuses.

Besides being of practical help in the matter of preparation for examinations, I should like to think that the book might prove of value to the teacher under the perpetual necessity of providing essay subjects and test questions, and that it might suggest methods of approach to the student himself. I have tried to make it as useful as possible, by varying the type and scope of the questions. Some are more suitable for

examination tests, others would be better as subjects for essays. Others again are unsuitable as they stand, for either purpose, but offer the student help in revision, and the teacher material for selection and adaptation.

My grateful thanks are due to the authorities who have so kindly given me permission to reproduce questions from the examinations indicated in the text.

M. M. BARBER.

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ABBREVIATIONS

O.S.	Oxford Scholarship Examinations.
C.S.	Cambridge Scholarship Examinations.
L.S.	London Scholarship Examination.
N. and G.S.	Newnham and Girton Scholarship Examination.
W.S.	Westfield Scholarship Examination.
N.E.	Newnham Entrance Examination.
O.H.C.	Oxford Higher Certificate.
C.H.C.	Cambridge Higher Certificate.
O. and C.H.C.	Oxford and Cambridge Higher Certificate.
O. and C.S.C.	Oxford and Cambridge School Certificate.
L.H.C.	London Higher Certificate.
L.S.C.	London School Certificate.

CLASSIFIED QUESTIONS IN ENGLISH LITERATURE

I. MEDIAEVAL LITERATURE

1. "It is the most difficult thing in the world to define a ballad." Attempt the task.

2. Illustrate and comment on the treatment of :
(1) Women, (2) The Supernatural, (3) Contemporary History, in the mediæval ballad.

3. Give an account of the modern attempts to imitate the mediæval ballad. Which writer do you think is most successful ?

4. What are the characteristics of mediæval religious lyric ?

5. Illustrate the musical qualities of mediæval lyric.

6. Give some account of mediæval "sermons" or moralisings in verse.

7. What do you know about the performance of a miracle play ?

8. Write a note on "comic relief" in the miracle plays.

9. What dramatic merits or defects do you find in the Townely play of *Noah* ?
[O. and C.H.C.]

10. Discuss the dramatic value of *Everyman*.

11. Did the fashion for allegory help or retard the development of English drama ?

12. In what ways does Langland supplement the picture of English life given by Chaucer ?

13. Does Langland give a better picture than Chaucer of the evils of his time ?

14. Whom do you consider Chaucer's best pupil ?

15. What are the characteristics of Gower as a story teller ?

16. " I am a Southren man,
I can nat geste, rum, ram, ruf—by lettre."

To what is the Parson alluding ?

17. Attempt an appreciation of the *Pearl*.

18. "*Gawayne and the Green Knight* is like a mediæval illuminated manuscript." Explain and illustrate this.

19. Discuss Wycliff as a mediæval Puritan.

20. Give some account of the treatment of political themes in English in the fourteenth and fifteenth centuries.

21. What knowledge do we get of mediæval England from the *Polychronicon* ?

22. What various strains of thought and feeling do you find in Dunbar's poetry ?—or, Discuss Dunbar as an early Burns.

23. Give an account of the chief metres used in mediæval poetry with illustrations and comments.

24. State briefly the main facts in the history of the Arthurian legend to the time of Malory.

[O. and C.H.C.]

25. "The early stories of Arthur and his court have none of the reverential, almost sentimental admiration with which Tennyson treats the subject." Illustrate this from the *Mabinogion* stories or from *Gawayne and the Green Knight*.

26. Attempt an appreciation of Malory's prose style.

27. How far is it correct to call the *Morte d'Arthur* a "prose epic" ?

28. What are the standards and ideals of chivalry, according to Malory ?

29. From what do you derive your pleasure in reading the *Morte d'Arthur* ?

30. Give some account of the *Travels* of Sir John Mandeville.

31. For what reasons does Caxton deserve a place in the history of English literature ?

32. Write notes on any *three* of the following : the Wycliffite Bible, the Ballad of *Chevy Chase*, Pecoock's *Repressor*, *London Lickpenny*, Mandeville's *Travels*, *Peres the Ploughman's Crede*.
[O. and C.H.C.]

II. CHAUCER

1. Illustrate Chaucer's lyric gifts, from his early poems.

2. Give some account of the *Romaunt of the Rose*. Did Chaucer ever outgrow its influence?

3. Which of Chaucer's dream-poems seem to you to be truest to dreams as you know them?

4. Discuss the metrical structure of *Anelida and Arcite*—and say what you think is (1) the musical, (2) the dramatic effect of the metres used.

5. "The best elegy on a woman in English literature." Do you agree with this opinion of *The Book of the Duchesse*?

6. Compare Chaucer's treatment of bird character in *The Parlement of Foules* with that in the *Nonne Preestes Tale*.

7. Do you find the *Hous of Fame* at all different in tone from the other allegorical poems?

8. Outline the story of the *Hous of Fame*. What does the poem tell us of Chaucer himself?

9. When Chaucer takes a part in his own stories what kind of character does he give himself?

10. "The first English novel." Discuss this description of *Troilus and Criseyde*.

11. "Most women have no characters at all." Is this true of Criseyde ?

12. How does *Troilus and Criseyde* differ from the rest of Chaucer's poetry ?

13. Compare Chaucer's story of Pyramus and Thisbe in the *Legend of Good Women* with Gower's version in *Confessio Amantis*.

14. What reasons does Chaucer give in the *Prologue* to the *Legend of Good Women* for his writing the legends ? Do you think he enjoyed telling the stories ?

15. ✓ Chaucer's work in the *Prologue* to the *Canterbury Tales* has been compared to a gallery of pictures. Analyse his methods in portraiture.

16. Which of the portraits drawn in the *Prologue* to the *Canterbury Tales* seems to you to have the greatest actuality ? Give reasons. [O. and C.H.C.]

17. ✓ By what means does Chaucer avoid the danger of monotony in describing so many pilgrims one after another ?

18. ✓ Would you call Chaucer's treatment of character in the *Prologue* satiric ?

19. ✓ Do you gather from the *Prologue* that Chaucer was a social reformer ?

20. ✓ "Chaucer often reveals character by describing dress." Give examples. [O. and C.S.C.]

21. ✓ Report some of the conversation between the pilgrims at the Tabard as if you had overheard it. Finish off your conversation with the Host's proposals for the journey.

22. ✓ Does the *Prologue* tell you anything about Chaucer himself ?

23. Describe briefly, from material supplied by the *Prologue*, the food and dress of the English middle classes of Chaucer's time. [L.S.C.]

24. If you were writing a social history of England in the fourteenth century what help would you get from the *Prologue*?

25. Compare Chaucer and Langland with regard to their picture of the mediæval church.

26. What does Chaucer tell us about the Host of the Tabard Inn?—or, Are there any grounds for believing that Chaucer was thinking of real people when he described the Pilgrims?

27. Can you trace any points of similarity between Chaucer's doctor, parson, lawyer, and squire and their present-day counterparts? In what characteristics do they definitely differ? [L.S.C.]

28. Give a brief account of any two of the *Canterbury Tales* and say whether you think they are suited to their narrators.

29. Discuss with reference to *The Knight's Tale* the manner in which the story-tellers of the Middle Ages handled the myths of ancient Greece. [L.S.C.]

30. In what ways is the *Knight's Tale* suited to its narrator? [O.H.C.]

31. Discuss Chaucer's power of description as shown in the *Knight's Tale*.

32. Is character or incident more important in the *Knight's Tale*?

33. Show how Chaucer's treatment of *The Tale of the Man of Lawe* brings out the pathos of the story. [O. and C.H.C.]

34. Illustrate from *The Tale of the Man of Lawe* the way in which "Paynim" folk were regarded in Chaucer's time. [L.S.C.]

35. What characteristics of Chaucer's mind are revealed in *The Tale of the Man of Lawe*?

36. To what type of mediæval story do *The Tale of the Man of Lawe* and the *Clerk's Tale* belong?

37. "However it may have seemed to its original hearers, to modern minds the story of Griselda is totally unreal." Do you agree with this? Give full reasons for your opinion.

38. Does Chaucer improve on his original in the *Clerk's Tale*?

39. Discuss the mediæval learning in the *Nonne Preestes Tale* and Chaucer's treatment of it.

[O.H.C.]

40. Comment on Chaucer's use of fable in the *Nonne Preestes Tale*.

41. What are the qualities of the *Squire's Tale* which would make it interesting to the Pilgrims?

42. In what lies the attractiveness of the *Squire's Tale*?

43. Give in brief the substance of the *Pardoner's Tale*. How far is it in keeping with his character as described in the *Prologue*? [O. and C.H.C.]

44. Does the *Prioress' Tale* amplify in any way the description of Madame Eglantyne in the *Prologue*?

45. ✓ How far can you call Chaucer original?

46. Can you from the *Canterbury Tales* draw any general conclusions as to the mediæval taste in stories?

47. What were the chief metres used by Chaucer for his stories? Which do you consider the most successful?

48. "If the form had been current in his day Chaucer would gladly have written novels." Discuss.

49. Illustrate Chaucer's capacity for showing us the characteristic gestures or actions of his characters.

50. Would Chaucer have made a good dramatist?

51. "Chaucer is typically English in his avoidance of emotion." Discuss.

52. Compare Chaucer's and Gower's outlook on life.
[O. and C.H.C.]

53. "With Chaucer the conversational note first enters English poetry." Discuss.

54. Estimate Chaucer's debt to (1) French, (2) Italian literature.

55. Illustrate the extent of Chaucer's reading.

56. Give an account of and comment on the autobiographical passages in Chaucer's poetry.

57. Do you think Chaucer's life was a fortunate one for a poet to lead?

58. Illustrate Chaucer's interest in dreams.

59. What are the advantages of having some knowledge of the pronunciation of Chaucer's English?

60. Comment on Chaucer's use of the following words: lawe of kinde, debonaire, benigne, clere, pale—*or*, Write a note on Chaucer's use of simile.

61. ~~Do~~ Do you find any true description of Nature in Chaucer?

III. TUDOR AND JACOBEOAN LITERATURE

EARLY SCHOLARSHIP. SOCIAL LITERATURE

1. "The English scholars of the Renaissance were pre-eminently practical." Discuss.
2. "Elizabethan literature was prefaced by a renaissance of education." Explain and discuss.
3. What do we learn from Elizabethan literature about Elizabethan education ?
4. What was the Elizabethan ideal of a gentleman ?
5. Would you like to learn or teach Latin by Ascham's methods ?
6. Discuss Ascham's portrait of a scholar.
7. What reforms does the *Utopia* lead you to think More wished to introduce in England ? [O.H.C.]
8. What information can be derived from More's *Utopia* concerning events and personages of the reigns of Henry VII and Henry VIII ? [L.S.C.]
9. Explain and discuss the Utopian views on (1) Husbandry, (2) Housing, (3) War.
10. Compare More's *Utopia* with the ideal countries of Bacon—or Morris—or Butler—or Wells.

11. "The literature of the first half of Elizabeth's reign gives no promise of the wealth which was to come." Discuss this statement. [O.H.C.]

12. What manners and customs did the Elizabethans satirise ?

13. What have you learnt about Elizabethan social life from Elizabethan dramatists and pamphleteers ? [O.H.C.]

14. Give some account of the popular amusements of the Elizabethan age. How far do they appear in its literature ? [O. and C.H.C.]

15. Discuss the advantages and disadvantages to the Elizabethans of their knowledge of the classics.

THE LYRIC

16. What is the special importance of Skelton in the development of English literature ?

17. What was new in the poetry of Wyatt and Surrey ?

18. Do you derive greater pleasure from the poetry of Wyatt or of Surrey ?

19. Explain the importance of *Tottel's Miscellany*.

20. Compare *Tottel's Miscellany* with *England's Helicon*, with regard to historical importance and poetic quality.

21. "It must be admitted that the general character of the Tudor songs is a little disappointing." Do you agree with this statement ?

22. What lyric would you choose as the most characteristic of Elizabethan songs ? Compare it with a typical popular song of to-day.

23. Which of the Elizabethan anthologies do you like best ?

24. Show the range of the Elizabethan lyric.
[O.H.C.]

25. Estimate the place of song in Elizabethan life—
or, Discuss the relation of the Elizabethan lyric to music.

26. "The sonnet was imported, but the Elizabethan lyric was a native growth." Discuss.

27. Is there any feeling for nature in the Elizabethan lyric ?

28. Choose your favourite lyric from *England's Helicon* and make a careful analysis of its imagery and metre.

29. Bacon declared that "substance of matter is better than beauty of words." Do you think the writers of Elizabethan lyrics would have agreed with him ? Support your answer by reference to and quotation from the lyrics of the period. [O.H.C.]

30. What are the special characteristics of Campion's poetry ?

THE SONNET

31. "Look in thy heart and write." Discuss the "sincerity" of the Elizabethan sonneteer.

32. What were the conventions of the Elizabethan sonnet ?

33. Give some account of the various rhyme schemes used by Elizabethan sonneteers. What effects did they obtain from them ?

34. Show how the sonnets of Spenser and Sidney express their different temperaments.

35. Discuss *Astrophel* and *Stella* as autobiography.
36. Do you think that Sidney's sonnets suggest that they refer to actual happenings ?
37. Can you draw any conclusions as to the character of the women who inspired the Elizabethan sonnets ?
38. Discuss the imagery of Shakespeare's sonnets.
39. Do you feel that Shakespeare's sonnets make you know him better as a person ?
40. What qualities make Shakespeare's sonnets the best of all the Elizabethan ones ?

THE NOVEL

41. How far do Elizabethan " novels " deserve their name ?
42. What do you mean by " realism " ? Do you find any in the Elizabethan novel ?
43. Is there any real character work in the Elizabethan novel ?
44. Compare Sidney's style in *Arcadia* with Lyly's in *Euphues*. Was either suitable for the novel ?
45. Show by a critical analysis of " Euphuism " what is the strength and weakness of this style.
46. " Our nation is in his debt for the new language he taught it." Trace the influence of " Euphuism " on other writers of the period. Was it good or pernicious ?
47. How is it that *Rosalynde* with all its artificiality has so much human interest ? [*O. and C.H.C.*]

48. Which of the Elizabethan novelists do you think is most akin to the novelist of to-day ?

49. Illustrate the popularity of the pastoral form (a) in poetry, (b) in prose.

50. What are the chief conventions of the Elizabethan pastoral ?

CRITICISM

51. ^{Cr.} Sidney's *Apologie for Poetrie* is almost the only critical work of the Elizabethan age which is still read for its own sake. Suggest reasons for this. [O.H.C.]

52. How was Sidney handicapped by the date at which he wrote ?

53. ^{Cr.} Is there any real criticism in Sidney's *Apologie* ?

54. ^{Cr.} Outline and criticise Sidney's view of poetry.

55. What idea of Sidney's mind and personality do you get from the *Apologie* ?

56. ^{Cr.} Distinguish the main lines of Sidney's argument in the *Apologie*.

57. ^{Cr.} "Sidney's method in defence was determined by the attack he had to face." Explain and discuss.

58. Give some account of the Elizabethan controversy about rhyme : or

" Sweet Poesy
Will not be clad in her supremacy
With those strange garments (Rome's hexameters)
As she is English."

What bearing have these lines on a famous Elizabethan controversy concerning poetic form ?

59. " Daniel's *Defence of Rhyme* deserves immortality as much as Sidney's *Apologie*." Discuss.

HISTORY AND TRAVEL

60. Compare and contrast Raleigh's idea of history with the conception of modern historians.

61. Compare Raleigh and Bacon as writers of English prose.

62. What impression of Raleigh do you get from his letters ?

63. "The Elizabethans loved history but had no historical sense." Discuss.

64. Does Elizabethan literature at all reflect the discoveries of the age ?

65. "The most remarkable thing about the English people is the way they do not change." Discuss this remark with reference to Hakluyt's *Voyages* and any modern book of exploration that you know.

66. Hakluyt's *Voyages* has been called the "secular Bible of the English nation." Discuss this description.

67. Describe any one of the great Elizabethan sea-captains as he is revealed in *Voyages of Elizabethan Seamen*.
[L.H.C.]

68. "The wonders narrated by Raphael Hythlodaye were but little in excess of those described by Hakluyt's sea captains." Discuss this statement, supporting your opinion of it from your reading.
[O.H.C.]

69. Discuss and illustrate the merits of Holinshed in narrative.
[O. and C.H.C.]

THE ESSAY, ETC.

70. Bacon describes his own Essays as "grains of salt that would rather give an appetite than offend with

satiety." Bring out the significance of this statement by reference to the essays which you know.

71. ✕ What idea of Bacon's personality do you get from the style of his essays ?

72. ✕ "In the Essays Bacon surveys life as he surveys knowledge in the *Advancement of Learning*." Discuss.

73. ✕ Define the Essay as understood by Bacon. How did this literary form take its rise in England ?

[O. and C.H.C.]

74. ✕ "Bacon's Essays never got far enough away from his notebook to be good essays." Discuss.

75. ✕ "The only ideals that Bacon has are intellectual." Do you agree with this ?

76. Discuss and illustrate from *The Advancement of Learning* the nobility of Bacon's aims. [O.H.C.]

77. If you had to catalogue a library would you like to take Bacon's divisions of learning as a basis for your classification ?

78. How does Bacon express his own views and ideals in *The New Atlantis* ?

79. Why is Hooker commonly called "the judicious Hooker" ? [O.H.C.]

TRANSLATIONS

80. Give some account of the chief Elizabethan translations. What is their place in the literature of the period ?

81. Examine the claim made for the style of the Authorised Version of the Bible that it is "the perfection of our English language."

82. Did the translators of the *Authorised Version* owe anything to their predecessors ?

83. Attempt an appreciation of the style of Sir Thomas North.

84. What qualities in North's translation of Plutarch made it appeal to Shakespeare ?

OTHER PROSE

85. What light reading in English prose could have been bought in London about the time of Shakespeare's death ? Give an account of *one* such book. [O.H.C.]

86. "Now for similitudes in certain printed discourses I thinke all Herbarists, all stories of Beasts, Foules and Fishes are rifled up, that they come in multitudes to waste upon any of our conceits." Discuss and illustrate this statement. [O.H.C.]

87. Write brief descriptive notes on the following : *The Gull's Hornbook*, Camden's *Britannia*, Greene's *Groatsworth of Wit*, *Observations on the Art of English Poesie*, *The Scholemaster*, Stow's *Survey of London*, Painter's *Palace of Pleasure*.

DRAMA

88. Estimate the importance of Heywood in the development of English drama.

89. Outline the history of the Chronicle Play from Bale's *King John* to Shakespeare's.

90. In what ways was the technique of Elizabethan dramatists influenced by the stage for which they wrote ?

91. Estimate the importance of Thomas Sackville's work in poetry and in drama. [O.H.C.]

92. Give an account of some of the most popular themes and situations of the Elizabethan stage.

93. With what public opposition did Elizabethan actors and dramatists meet and on what account ? [O.H.C.]

94. Illustrate the popularity of the Revenge play.

95. What qualities in Kyd's *Spanish Tragedy* made it popular ?

96. Do you find any beauty in the *Spanish Tragedy* ?

97. Give an account of and discuss the " additions " to the *Spanish Tragedy*.

98. Discuss the relation of an artist's life to his work with special reference to Robert Greene.

99. What features of Greene's plays do you find further developed by Shakespeare ?

100. Compare Greene's treatment of women with Marlowe's.

101. Discuss Marlowe as a typical product of the Renaissance.

102. Illustrate and discuss Marlowe's use of imagery.

103. " Nature . . .
Doth teach us all to have aspiring minds :
Our souls . . .
Will us to wear ourselves and never rest. . . . "

Describe how Marlowe works out this idea in *Tamburlaine* and *Dr. Faustus*.

104. Illustrate from *Dr. Faustus* any outstanding characteristics of the age in which Marlowe lived.

✓ 105. What is meant by saying that the text of *Dr. Faustus* is corrupt? Can you account for its condition at all?

✓ 106. "Marlowe taught Shakespeare how to use Holinshed." Discuss.

107. "He might have done well enough as a private man." Discuss Marlowe's *Edward II* in the light of this remark.

✓ 108. "A mind forever
Voyaging through strange seas of thought alone."

Is the application of this to Marlowe just?

✓ 109. What does Ben Jonson mean by "humour"? Illustrate your answer from his plays.

✓ 110. Compare Ben Jonson's idea of comedy with Shakespeare's.

✓ 111. Illustrate and discuss the element of realism in Ben Jonson's comedies.

✓ 112. Give the substance of the prologue to *Every Man In His Humour* and discuss the views set forth in it.

✓ 113. Set out carefully the plot of *Every Man In His Humour* and comment on its construction.

[L.S.C.]

✓ 114. Comment on the qualities of Ben Jonson as a humorist in the modern sense . . .

[L.S.C.]

115. "Dekker has drawn some of the most sympathetic characters in the whole range of Elizabethan drama." Identify the characters and discuss this statement.

116. Why is *The Shoemaker's Holiday* a success when revived on the modern stage?

117. Illustrate the influence of the masque on later Elizabethan drama.

118. "The plays of Beaumont and Fletcher show that a new fashion had risen in drama." Discuss.

119. Compare Beaumont and Fletcher with Shakespeare in their attitude to the "divine right" of kings.

120. What is meant by saying that Webster is "decadent"? Do you agree with the statement?

121. Give a short account of: *Gorboduc*, *Gammer Gurton's Needle*, *The Knight of the Burning Pestle*, *Friar Bacon and Friar Bungay*, *The Alchemist*, *The Duchess of Malfi*, *Philaster*.

POETRY

122. How does Marlowe treat the story of Hero and Leander?

123. Could Marlowe have finished *Hero and Leander* successfully?

124. Give some account of the fairy poetry of Elizabeth's reign.

125. What do you know about Elizabethan historical poetry?

126. Whom do you consider Spenser's best pupil?

IV. SPENSER

1. Discuss the historical importance of the *Shepherd's Calendar*.

2. Do you think the *Shepherd's Calendar* has any intrinsic value ?

3. What topics are "discussed" in the *Shepherd's Calendar* ?

4. Is there anything new in Spenser's handling of the pastoral ?

5. "The Shepherd's Kalendar hath much poetry in his Eglogues." Do you agree with Sidney's verdict ?

6. Point out what was new and interesting in Spenser's minor poems. [Newnham Entrance.]

7. What light is thrown on Spenser's personal life and experience by the *Shepherd's Calendar* and the *Amoretti* ?

8. How far is Spenser's personality revealed in the *Amoretti* ?

9. "The most perfect love lyric in the English language." What qualities in Spenser's *Epithalamium* have earned it this opinion ?

10. Sketch the outline of Spenser's philosophy as it is contained in the *Four Hymnes*.

11. Discuss Spenser's treatment of Platonic ideas in the *Foure Hymnes*.

12. Discuss Spenser's use of the fable.

THE FAERIE QUEENE

13. Give an account of the plan on which Spenser was going to build the *Faerie Queene*. Do you think there is any unity in the completed part?

14. Do you think Spenser tells a story well?

15. Does Spenser excel as a narrative or as a contemplative poet?

16. Matthew Arnold defined poetry as a "criticism of life." Discuss this definition with reference to the *Faerie Queene*.

17. "Home-sickness has never expressed itself so beautifully as in the *Faerie Queene*." Discuss.

18. Can you find any traces of Spenser's experiences in Ireland in the *Faerie Queene*?

19. Do you prefer to disregard Spenser's allegorical purpose when you read the *Faerie Queene*?

20. Distinguish the various threads of allegory which you find in the *Faerie Queene*.

21. "Allegory has often been condemned as a debased form of art." Do you feel that at all true of the *Faerie Queene*?

22. Illustrate Spenser's methods in allegory by a discussion of Britomart, Shamefastness, Fear and Despair.

23. Does Spenser take the idea, or the person, as a beginning in his allegorical portraits?

24. Compare Spenser's treatment of character with Shakespeare's.

25. Are the characters of the *Faerie Queene* at all like people in everyday life ?

26. Do you find any "realism" in Spenser ?

27. "The spirit of the *Faerie Queene* is essentially Puritan." Discuss.

28. Discuss the *Faerie Queene* as a picture of the men of action of Elizabeth's time. [L.H.C.]

29. Discuss Spenser's portraits of contemporary characters.

30. "The characters of the *Faerie Queene* are too similar, their adventures are too monotonous, their speeches too tedious and their world impossible." State your opinion of this criticism, giving your reasons and supporting them from the poem. [O.H.C.]

31. Point out the various means by which Spenser produces in the *Faerie Queene* a feeling of remoteness from everyday life.

[Girton and Newnham Scholarship.]

32. "Spenser's debt to Ariosto is extensive if superficial." Discuss and illustrate.

33. Discuss Spenser's treatment of Aristotle's theories.

34. What traces of Platonic ideas do you find in the *Faerie Queene* ?

35. Discuss the mingling of classic and mediæval elements in the *Faerie Queene*.

36. Is there anything "pastoral" in the *Faerie Queene* ?

37. What impressions of landscape do you find in the *Faerie Queene* ?

38. Write a note on dress in the *Faerie Queene*.

39. Illustrate Spenser's love of music.

40. Compare the poetic quality and style of Book v with Book II. Suggest reasons for your conclusions if you can.

41. Why is it said that Books III and IV of the *Faerie Queene* are like novels ?

42. Compare (a) Mercilla's court with Lucifera's. (b) The Temple of Isis with the Temple of Venus.

43. Outline the part played by Prince Arthur in the *Faerie Queene*.

44. Discuss and illustrate Spenser's attitude to Queen Elizabeth.

45. Say what you know about the following characters from the *Faerie Queene* : (1) A knight afraid of women ; (2) An old nurse ; (3) A host whose guests could not sleep ; (4) A man who "lacked the self-restraint demanded in friendship with a woman" ; (5) A knight embarrassed by the care of a baby.

46. Which do you consider (a) the best pageant, (b) the best fight, in the *Faerie Queene* ?

47. By what figures does Spenser represent Ignorance, the Seven Works of Mercy, Aristotle's golden mean, immodest mirth, false friendship, worry, the executive power of justice, scandal ?

48. Discuss and illustrate Spenser's use of imagery.

49. Estimate Spenser's personal tastes from his imagery.

50. Do you get more pleasure from Spenser's pictures or from his rhythm and melody ?

51. Compare Spenser's imagery with Shakespeare's.

52. Give a critical account of the Spenserian stanza. What are the advantages and disadvantages of its use ?

53. Show the suitability of the Spenserian stanza for the *Faerie Queene* by comparing it with other metres used in English narrative poetry.

54. What qualities of Spenser make him particularly attractive to other poets ?

55. What qualities in Spenser's poetry do you think appealed particularly to Milton, Thomson, and Keats ?
[W.S.]

56. "Let others sing of Knights and Palladines
In aged accents."

Is Spenser justified in his creation of a new language for the *Faerie Queene* ?

57. Give a critical account of Spenser's diction.

58. Discuss Spenser as the poet laureate of the Elizabethan age.

59. Compare Spenser and Marlowe as representative Elizabethans.
[O. and C.H.C.]

60. Estimate the contents of Spenser's library.

61. How far does Spenser appeal to the modern mind ?

V. SHAKESPEARE

1. Do you get more pleasure from Shakespeare when you read him or when you see him acted ? Give full reasons for your answer.

2. Describe the various ways in which Shakespeare's plays are produced on the modern stage. Say, with full reasons and reference whenever possible to productions you have seen, which method you yourself prefer.

3. Do you think the method of playing Shakespeare in modern dress is more suitable to the comedies or to the tragedies ?

4. Do the plays throw any light on Shakespeare's attitude to drama and acting ?

✓ 5. How was Shakespeare's work modified or influenced : (1) By the stage for which he wrote ; (2) By the audience for which he wrote ; (3) By the actors who played in his dramas ?

6. What pictures of English landscape and English flowers do you find in Shakespeare ?

7. Illustrate Shakespeare's knowledge of (a) The law, (b) Hunting and field sports, (c) Navigation and the sea.

8. What part is played by *one* of the following characters in developing the plot of the play in which it occurs : Dogberry, Ariel, Friar Laurence, Autolycus, Maria, Volumnia, Edmund, Paulina, Puck ?

9. Point out what is the function of any one of the following scenes : the Porter's scene in *Macbeth* ; the Quarrel scene in *Julius Cæsar* ; the Jessica-Lorenzo scenes in *The Merchant of Venice* ; the fourth Act of *Coriolanus* ; the Play scene in *Hamlet*.

10. Illustrate the ways in which Shakespeare conveys necessary information to the audience at the beginning of the play—giving examples from plays in which he does it well and from plays in which he does it badly.

11. Choose any tragedy of Shakespeare and show how he keeps it from flagging after the crisis.

12. Coleridge says that Shakespeare uses expectation rather than surprise, for dramatic effect. Elucidate this statement by a comparison of *Twelfth Night* with Ben Jonson's *The Silent Woman*.

13. For what purposes does Shakespeare use prose ?

14. In what ways did Shakespeare give the public what it wanted ?

15. Do you ever find Shakespeare's stage-craft clumsy ?

16. Are there any lines, passages, or incidents in Shakespeare which you wish he had "blotted" out ?

17. How far does external nature play a part in Shakespeare's drama ?

18. Choose a play of Shakespeare which you think would film well and suggest your proposed treatment of it, outlining the scenario. What would be lost in your version and what gained ?

19. Choose five of your favourite examples of Shakespeare's imagery and try to say why you like them.

20. Shakespeare's plays are often divided into three periods. Choose one play from each of these, and compare the three with regard to metre and style.

21. Can you give any estimate of Shakespeare's position in contemporary opinion in 1600 ?

22. How far is it true to say that in Shakespeare character is destiny ?

23. Is Shakespeare ever a pessimist ?

24. Is there any "relief" in Shakespearean tragedy ?

25. "Death is of small account in Shakespeare's scheme of tragic values." Discuss.

26. "Tragedie is to seyn a certeyn storie,
As olde bokes maken us memorie,
Of him that stood in great prosperitee,
And is y-fallen out of heigh degree
Into miserie, and endeth wrecchedly."

This is Chaucer's definition of tragedy. How far is it adequate as a definition of Shakespearean tragedy ?

[O.H.C.]

27. Can you defend Shakespeare from the charge that his comedies are improbable ?

28. ~~Do~~ Do you find anything approaching (a) the comedy of manners, (b) the comedy of humours, in Shakespeare ?

29. Show how songs are introduced into any *one* of Shakespeare's comedies and discuss the appropriateness of any *one* of these songs to the scene in which it is introduced.

30. ~~Illustrate~~ Illustrate and discuss the dramatic possibilities of the idea of disguise in Shakespearean comedy.

31. ~~For~~ For what purposes does Shakespeare introduce ghosts and witches into his plays ? How far do you think they add to or detract from the dramatic value of the plays in which they appear ?

32. Modern managers demand "feminine interest" in plays. Is Shakespeare ever successful without it?

33. Do you think that Shakespeare's treatment of old age is sympathetic?

34. Which pair of Shakespearean lovers do you think have the best chance of happiness in their married life?

35. ~~35.~~ "Shakespeare's heroines are never afraid of life." Discuss.

36. Do the heroes of Shakespeare's comedies deserve their wives?

37. What various effects does Shakespeare obtain from the use of dramatic irony?

38. Write notes on Shakespeare's use of (1) Puns, (2) Malapropisms, (3) Terms of abuse.

39. Quote and discuss four examples of passages in Shakespeare where the actor or actress has a clear alternative in interpreting the original, and say which alternative you personally would choose.

40. ~~40.~~ Discuss Shakespeare's treatment of the relationship between parents and children with reference to *King Lear*, *Hamlet*, *The Tempest*, *Romeo and Juliet*.

41. Discuss Othello and Desdemona, Macbeth and Lady Macbeth, Portia and Brutus as studies in the relationship between husband and wife.

42. Given Polonius, Laertes, Ophelia, can you infer anything of the character of Polonius' wife?—or, Given Lear, Regan, Goneril, and Cordelia, can you infer anything of the character of Lear's wife?

43. Throw what light you can on Shakespeare's sense of humour by a consideration of the character of (a) Falstaff, (b) Malvolio.

44. Consider *Love's Labour's Lost* as the work of a young man fresh from his first experience of the world and society.

45. "Writing *The Comedy of Errors* was a good dramatic exercise." Discuss.

46. "*A Midsummer Night's Dream* is the work of a homesick young poet." Discuss.

47. "*A Midsummer Night's Dream* shows that Shakespeare had learnt all he needed to know about the management of a plot." Discuss.

48. Discuss the various attitudes to marriage in *Romeo and Juliet*.

49. Compare *Romeo and Juliet* and *Antony and Cleopatra* as (a) love tragedies, (b) representative of different stages in the development of Shakespeare's idea of tragedy.

50. Discuss *Richard II* as "the first of the metaphysical poets." Do you agree with this estimate of him?

51. Explain what is meant by the statement that *Richard II* is the study of a "poseur."

52. What are Richard III's merits as a stage character?

53. Discuss the modern quality of Shakespeare's treatment of Shylock.

54. Illustrate Shakespeare's skill in plot construction from *The Merchant of Venice*.

55. Is "knock-about farce" a correct description of *The Taming of the Shrew*?

56. "What is honour?" How would the chief characters of *Henry IV* have answered this question?

57. Compare the Falstaff of *Henry IV* with the Falstaff of the *Merry Wives*.

58. "Might was right without equivocation or disguise in that heroic and chivalrous age." Discuss the part played by the King in *Henry V* in the light of this remark.

59. "Beatrice is a type of womanhood, but she is specially an Elizabethan lady." Discuss.

60. Discuss *Much Ado about Nothing* as a study in the power of hearsay.—or, Point out how often in this play the stage directions are given in the text.

61. " *Much Ado about Nothing* almost makes one lose one's temper with Shakespeare." What reasons do you think there are for this point of view?

62. How far do you think Shakespeare in *As You Like It* relied on his audience's knowledge of *Rosalynde*?

63. In a recent production of *As You Like It*, Touchstone was presented as the one sane person in a crowd of more or less eccentric characters. Comment on this conception. [O. and C.H.C.]

64. Discuss the relation of *As You Like It* to the ordinary Elizabethan pastoral.

65. "In *As You Like It* it is not what is done but what is said, that claims our attention." Discuss. [O. and C.H.C.]

66. " *Twelfth Night* is a study in shades of sentimentality." Discuss.

67. Discuss the part played in *Twelfth Night* by what modern psychologists call "fantasy."

68. How far does music contribute to the dramatic effect of *Twelfth Night*?

69. Has Feste's last song in *Twelfth Night* any connection with the story or theme of the play?

70. Do you think that the character of Hamlet can be adequately interpreted by an actor?

71. Do you think that Hamlet or Ophelia is more to blame for the unhappiness of their relationship?

72. Describe the Murder of Gonzago and compare its poetic style with that of Hamlet. [O.H.C.]

73. "Laertes does what Hamlet should have done." Discuss this. Do you admire him for doing it?

74. "Drama has two aspects—literary and theatrical. In the best plays the two elements are fused." Discuss the fusion of the two elements in *Hamlet* or *Lea*.

75. "Hamlet is trying to be the hero of an Elizabethan Revenge play, but cannot fit in to the part." Discuss.

76. Does Shakespeare believe in the survival of the fittest? Discuss with reference to *Richard II* and *Julius Cæsar*.

77. Is Brutus the hero of *Julius Cæsar*?

78. What view of Roman politics do you think Shakespeare intends us to take in *Julius Cæsar*? Give full reasons for your answer.

79. Discuss the speeches of Mark Antony and Brutus as a commentary on the art of public speaking.

80. Compare and contrast the quality of the tragic pity aroused by Brutus and Macbeth.

81. Give a brief account by the 1st Citizen of the Forum scene, as he tells it to his wife on his return home. [O. and C.S.C.]

82. Outline and discuss the time-scheme in *Othello* or *Richard II*.

83. Is Desdemona in any way to blame for the catastrophe of *Othello* ?

84. "Shakespeare believed in women's loyalty to women." Discuss with reference to *Othello* and any other play.

85. Compare Iago and Macbeth as criminals.

86. "The moral content of *Macbeth* is simpler than that of any other of the tragedies." Discuss.

87. "A fiend-like queen." Is this a good description of Lady Macbeth ?

88. Discuss Shakespeare's use of underplot with special reference to *King Lear* or *Twelfth Night*.

89. Was Cordelia a good daughter ?

90. Are the causes in *King Lear* adequate to produce their effects ?

91. "This dotage of our general's."
 "The nobleness of life is to do thus."

Discuss Shakespeare's impartiality, with special reference to *Antony and Cleopatra*.

92. Do you think that *Coriolanus* belongs to romantic drama ?

93. Distinguish the various aspects of the pride of *Coriolanus*.

94. "Shakespeare found it difficult to improve on Plutarch." Discuss with reference to any *one* of the Roman plays.

95. Dr. Johnson said that the good things in *Cymbeline* were "obtained at the expense of much

incongruity." What are the good things in *Cymbeline*? Point out the incongruities by which they are obtained.

96. Mr. St. John Ervine has made a dramatic sequel to *The Merchant of Venice*. Outline the plot of one for *The Winter's Tale*.

97. Ought the story of Leontes and Hermione to end happily?

98. What technical problem did Shakespeare solve in *The Tempest*?

99. "Shakespeare tried to express almost too many ideas in Caliban." What are some of the possible interpretations of his character? What do you think of him yourself?

100. Discuss Stephano as the Admirable Crichton (Barrie's) of the shipwrecked party in *The Tempest*.

101. Discuss the different attitudes to kingship in *The Tempest*.

102. Does Prospero find forgiveness easy?

103. Compare Shakespeare's use of Holinshed with his use of North's Plutarch.

104. State the meaning of the following terms and explain their connection with the study of Shakespeare: Folio, pirated edition, the Stationers' Register, quarto, prompt copy.

VI. MILTON

COMUS AND MINOR POEMS

1. What can you gather from *L'Allegro* and *Il Penseroso* as to Milton's temperament and tastes ?
[O.S.]

2. Construct from *L'Allegro* and *Il Penseroso* a day in Milton's life at Horton.

3. How far was Milton naturally a Puritan ?

4. Make an outline of *L'Allegro* and *Il Penseroso* in two columns, to show their parallelism of structure.

5. Are there any grounds for assuming that either *L'Allegro* or *Il Penseroso* is the truer expression of Milton's own tastes and prevailing mood ?

6. Professor Grierson includes Milton's *Nativity Ode* in his *Metaphysical Poetry from Donne to Butler*. On what grounds can you justify its inclusion ?

7. Trace the influence of Spenser on Milton's early poetry.

8. Cite passages in Milton's Minor Poems where he seems to you to be at his greatest as a lyric poet. Point out what you specially admire in these passages.

[O. and C.H.C.]

9. Illustrate from the Minor Poems Milton's (a) love of music, (b) interest in dress, (c) knowledge of classical literature.

10. By a comparison of *Comus* and *A Midsummer Night's Dream* show the differences between a masque and a play.

11. Do you consider *Comus* a good masque ?

12. Examine and illustrate from *Comus* the statement that a masque is a combination of mystery play and pageant.
[L.S.C.]

13. Read the chapter on Masques in *Shakespeare's England* and design a setting and dresses for *Comus*.

14. Discuss the idea of liberty found in *Comus*.

15. "Love virtue, she alone is free."

In what way are these words a key to the meaning of *Comus* ? Can you pick out any other passages which might serve in a similar way as text for Milton's "sermon" ?

16. Give a short outline of the story of *Comus*. How did Milton come to write it ?

17. What did Milton mean by "melancholy" ? Illustrate from *Comus* and *Il Penseroso*.

[O. and C.S.C.]

18. "Milton was soaked in Elizabethan poetry." Discuss and illustrate from the Minor Poems.

19. Estimate Milton's debt to the Greek elegiac poets in *Lycidas*.

20. Give in your own words a short outline of the poem of *Lycidas* showing the development of the thought. Do you consider the passages on Fame and the Church to be entirely irrelevant ?

21. For what reasons did Dr. Johnson criticise *Lycidas* ? Can you make a case for the defence of Milton's poem ?

22. Do you consider that *Lycidas* marks the high-water mark of Milton's achievement ?

[N.E.]

23. Take any poem of Milton, other than *Paradise Lost* and *Paradise Regained*, and show how far the substance is based upon experience and how far upon books.

[W.S.]

24. Is it true to say that Milton saw nature through the spectacles of books ?

25. Compare *Lycidas* with any other elegy known to you.

26. Illustrate Milton's power over (a) epithet, (b) word music.

27. Comment on the following phrases : his half-regained Eurydice ; the buskin'd stage ; dancing in the chequered shade ; Such sights as youthful poets dream ; the star-led wizards ; Peor and Baälim ; Her sleeping Lord with handmaid lamp attending ; So when the sun in bed . . . Pillows his chin upon an orient wave ; whose love their motive sway'd in perfect diapason ; the pert fairies and the dapper elves ; every bosky bourn ; the flowery kirtled Naiades ; Why are you vexed, lady ? Why do you frown ? ; A vermeil tinctured lip ; The water nymphs . . . Held up their pearled wrists ; Where young Adonis oft reposes ; their scrannel pipes of wretched straw ; cowslips wan that hang the pensive head ; the genius of the shore.

28. What seem to you the chief characteristics of Milton's style in his minor poems ? Estimate what you think would be the good and bad effects of the influence of such a style on succeeding poets.

PROSE WRITINGS AND SONNETS

29. "To-morrow to fresh woods, and pastures new."

Show how truly prophetic these words were of Milton's own future.

30. "I thought it base to be travelling for amusement abroad, while my fellow-citizens were fighting for liberty at home." Was Milton's action in joining the side of Parliament surprising? What exactly did he do to aid the cause of liberty?

31. Give a short account of Milton's private and political life between the years 1634 and 1660.

32. How did Milton's unhappiness in his first marriage affect his thought as it is expressed (a) in prose, (b) in poetry?

33. What were Milton's aims and methods in education?

34. Do you think Milton's ideas as expounded in his treatise *On Education* were at all practicable? What would be the result of such methods supposing that they *could* be carried out?

35. What are the chief practical objections that Milton brings forward to the idea of the censorship of the press?

36. Give an account of the circumstances which led up to the writing of the *Areopagitica* and sketch the main outline of Milton's argument.

37. What light is thrown by the *Areopagitica* on Milton's (1) attitude towards books and knowledge, (2) idea of liberty?

38. Discuss the autobiographical element in Milton's prose works.

39. What are the chief characteristics of Milton's prose style.

40. "Unevenness is the chief characteristic of Milton's prose writings as a whole." Illustrate and account for this.

41. Discuss Milton's prose vocabulary. Does it differ at all from the vocabulary of his poetry ?

42. Is the *Areopagitica* of more than historical value ?

43. Compare Milton's sonnets in subject and form with those of any Elizabethan sonneteer.

44. What was new in Milton's use of the sonnet ?

45. Give the subject-matter of any *one* of Milton's sonnets dealing with his own history, and show how the main idea is developed. [L.S.C.]

46. Analyse the form of any one of Milton's sonnets. Does it seem to you suited to its content ?

47. What light is thrown by the sonnets on Milton's personal life and experience ?

PARADISE LOST

48. Do you derive any pleasure from reading *Paradise Lost*? If so, for what reasons ?

49. " *Paradise Lost* is a study in the different effects of liberty and tyranny." Discuss.

50. "To justify the ways of God to man." Discuss Milton's avowed aim in writing *Paradise Lost*. How far do you think he achieved it ?

51. What do you mean by an epic ? How far does *Paradise Lost* share the characteristics of old epic poetry ?

52. What are the special difficulties of Milton's theme in *Paradise Lost*? Compare him in this respect with the writer of any other epic?

53. If you had to make an abridged version of *Paradise Lost* what parts would you omit and which would you be particularly anxious to preserve and emphasise?

54. "The plan of *Paradise Lost* has this inconvenience that it comprises neither human actions nor human manners." Give your own opinions on this question.

[W.S.]

55. "The success of epic poetry depends on the author's power of imagining and representing characters." Would *Paradise Lost* pass this test?

56. Do you agree with the generally accepted view that Satan is the hero of *Paradise Lost*?

57. Account for the attractiveness of Milton's portrait of Satan. What means did he take of degrading him towards the end of the poem?

58. What were Milton's chief difficulties in the portrayal of the character of Adam and Eve in *Paradise*? By what means does he seek to circumvent them?

59. Compare the characters of Adam and Eve. Which do you find more attractive?

60. "Adam and Eve are nobler and better after the Fall than before." How do you account for this?

61. Trace carefully the course of Satan's temptation of Eve from the moment he first spoke to her. Could you find an answer to his arguments?

62. How does Adam's temptation differ from Eve's? Do you sympathise with him in his predicament?

63. Give a summary of *Paradise Lost*, Book I.

[Newnham Entrance.]

64. Describe the Council of the Fallen Angels in Book I, giving a short summary of the arguments of each speaker. Do you think Milton's political experience was of any value to him in describing this scene?

65. It has been said that "the spirits of Milton are unlike those of other writers." Explain and illustrate this with reference to the descriptions in *Paradise Lost*.

[L.S.C.]

66. By what methods does Milton make Hell, Death, Satan, real to us without making them too concrete?

67. Which of the faithful angels do you like best?

68. Write an appreciation of the last twenty lines of *Paradise Lost*.

69. "Nor second He that rode sublime
Upon the seraph wings of Extasy."

What do you mean by sublime? Discuss the application of the word to Milton's poetry.

70. From what sources did Milton draw his similes? For what purposes does he use them?

71. Discuss Milton's use of simile.

72. Tennyson has called Milton a "mighty-mouthed inventor of harmonies." Show by comment on *four* quotations from *Paradise Lost* (each not exceeding two or three lines) how you interpret this. [L.S.C.]

73. Discuss Milton's use of the verse-paragraph throughout his poetry.

74. Compare the diction of *Paradise Lost* with that of Milton's early poetry.

✓
75. Attempt an analysis of Milton's blank verse, illustrating everything you say by quotations.

SAMSON AGONISTES. PARADISE REGAINED. GENERAL

76. "And what though rare of later age
Ennobled hath the buskin'd stage."

What model did Milton choose for his tragedy in preference to contemporary drama?

77. Discuss the autobiographical interest of *Samson Agonistes*.

78. How far is *Samson* an expression of Milton's personality?

79. Discuss *Samson Agonistes* as a comment on the contemporary political situation.

80. "*Samson Agonistes* though Greek in form is Hebrew in feeling." Discuss.

81. The last lines of *Samson Agonistes* from "Come, come, no time for lamentation now" were set as a test piece in the Oxford Verse Speaking Contest, 1923. Explain fully why you think this piece was chosen.

82. Compare the diction of *Paradise Regained* with that of the early poems and of *Paradise Lost*.

83. Is there any quality in *Paradise Regained* which cannot be found in the *Paradise Lost*?

84. Comment on the following phrases: (a) the perilous edge of battle; th' Etrurian shades, High over-arched imbow'r; that small infantry Warred on by cranes; Let none admire That riches grow in Hell; the vast abrupt; Atlantean shoulders; the palpable obscure; Fix'd fate, free will, foreknowledge absolute; Gorgons,

and Hydras, and Chimæras dire ; hanging in a golden chain This pendent world ; Blind Thamyris and blind Mæonides ; the dun air sublime ; Dark with excessive bright thy skirts appear ; The Paradise of Fools ; umbrageous grotts and caves ; necessity the tyrant's plea ; charm of earliest birds ; faded splendour wan ; th' uncoloured sky ; He . . . winnows the buxom air ; in himself was all his state ; freely we serve, Because we freely love ; The griding sword with discontinuous wound Pass'd thro' him ; The Atheist crew ; far off his coming shone ; Hell saw Heaven ruining from Heaven ; The affable Archangel ; this punctual spot ; That brought into this World a world of woe ; The smell of grain or tedded grass, or kine ; Empress, the way is ready ; a passage broad, Smooth, easy, inoffensive down to Hell ; Scorpion and Asp and Amphisbæna dire ; Me, me only, just object of his ire ; peccant Angels.

(b) O dark, dark, dark, amid the blaze of noon ; carelessly diffused ; my fort of silence ; my genial spirits droop, a fair dismissal ; tame villatic fowl ; a secular bird ; the first-born bloom of spring Nipt with the lagging rear of winter's frost ; with new acquist of true experience.

(c) A gloomy consistory ; gray dissimulation ; flesh-liest Incubus ; now the herald Lark Left his ground nest ; Lancelot or Pelleas or Pellenore ; his aëry jaunt ; without wing of hippogriff ; He unobserved Home to his mother's house private returned.

85. Trace the development of Milton's idea of liberty from *L'Allegro* to *Paradise Lost*.

86. Estimate briefly the extent of Milton's reading.

87. ✓ "Milton is one of the greatest egotists of English literature." Does the intrusion of Milton's personal

feelings and prejudices ever upset the balance of his work ?

88. Discuss and illustrate the effect of Milton's classical scholarship on his imagery, diction, and sentence structure.

89. "Milton is not a picturesque but a musical poet." Discuss. [W.S.]

90. "Lycidas is an anthology of all the Miltonic styles." Discuss.

VII. SEVENTEENTH-CENTURY LITERATURE

GENERAL

essay
1. "The seventeenth century saw the beginning of modern literature." Explain and illustrate this statement.

2. How far are political events reflected in the literature of 1625–1700 ?

3. In what writers of the seventeenth century do you find sincere love of the country and observation of nature ?

4. To what extent did the growth of science influence seventeenth-century literature ?

5. Estimate the influence of French literature in England in the seventeenth century.

6. What is meant by a "conceit" ? Illustrate its vogue and variety in the seventeenth century.

[O.H.C.]

PROSE

7. "In learning a useful art, the prose writers of the Restoration unlearned a beautiful one." Discuss and illustrate.

8. Illustrate the varieties of prose style to be found in the seventeenth century.

9. In what seventeenth-century prose writers can the influence of the Authorised Version of the Bible be clearly seen ?

10. "The prose writers of the seventeenth century knew everything about the art of quotation." Discuss and illustrate.

11. How does English prose at the end of the seventeenth century differ from Elizabethan prose ?

12. By a close analysis of sentence structure illustrate the influence of Latin prose on *one* of the prose writers of this century.

13. "I prefer the graceful rambling of his (Cowley's) essays even to the courtly elegance and ease of Addison ; abstracting from this the latter's exquisite humour." Lamb, *Letter to Coleridge*. Do you agree with Lamb ?

14. Do you think that Bacon or Cowley has the better claim to be called the father of the English Essay ?

15. Trace the interest of the seventeenth century in the lives and characters of real men.

16. What are Walton's merits as a biographer ?

[O. and C.H.C.]

17. "To read *The Compleat Angler* is like having a week-end in the country." Do you agree with this opinion ?

18. What idea of Walton's own personality do you get from his writings ?

19. Illustrate from Bunyan the poetic quality of seventeenth-century prose.

20. How did Bunyan make *The Pilgrim's Progress* of interest to the ordinary men of his time ?

21. Discuss the relationship of *Grace Abounding* to *The Pilgrim's Progress*.

✓22. Illustrate Bunyan's (a) use of homely detail, (b) humour.

✓23. What are the reasons for the lasting appeal of *The Pilgrim's Progress*?

24. Compare with brief illustrations the characteristics of Christian and Christiana. [L.S.C.]

25. Does Bunyan ever forget his allegorical purpose?

✓26. "Although intensely religious in purpose, character, and interest *The Pilgrim's Progress* is the first English novel." Discuss. [W.S.]

27. What are Clarendon's great merits in describing character? [O.H.C.]

28. Discuss and illustrate the view that "Fuller's conceits are oftentimes deeply steeped in human feeling and passion." [O.H.C.]

29. Give some account of the scope and argument of *The Anatomy of Melancholy*.

30. Which gives the more intimate picture of its author, Bacon's *Essays*, Browne's *Religio Medici*, or Cowley's *Essays*?

31. What does the *Religio Medici* tell you about Sir Thomas Browne?

32. Would you read the *Religio Medici* for pleasure if you did not have to for examination purposes? Give full reasons for your answer.

33. Give a short outline of the *Hydriotaphia*.

✓34. Give some idea of the nature of Sir Thomas Browne's vocabulary. What effects does he get from his choice of words?

35. Consider in the light of your own reading the phrase "familiar but by no means vulgar," as applied to Dryden's prose style. [Westfield Scholarship.]

36. What does Dryden say about Satire? Does his *Essay* throw any light on his aims and methods in *Absalom and Achitophel*?

37. "Read all the prefaces of Dryden." Which do you think most worthy of study?

38. Give an account of Dryden's criticism of writers who precede him.

39. Attempt an "examen" of one of Shakespeare's comedies in the manner of Dryden's examen of the *Silent Woman*. [L.H.C.]

40. Give some account of Dryden's theories of drama.

41. Apply the methods of the seventeenth-century character writers to any modern type that interests you.

42. What do you learn of contemporary life and manners from Earle's *Microcosmography*?

43. Which do you think is the best character writer of the seventeenth century? Give full reasons for your choice.

44. Discuss the value of Pepy's *Diary* to the social historian.

45. Write a character-sketch of Pepys.

46. What does Pepys tell us about performances of Shakespeare in his day?

47. Do you prefer (1) the diaries, (2) the characters, of Pepys or Evelyn?

POETRY

48. "He was not of an age but for all time." Show whether this is wholly or partially true of any *one* of the following: Donne, Milton, Dryden.

49. Donne and Dryden both considered themselves apostles of sincerity and directness in poetry. In what ways were they justified?

50. Illustrate the statement that the metaphysical poets played with thoughts as the Elizabethans had played with words.

51. What qualities in the poetry of Donne and his school have earned them the name "metaphysical"? Illustrate your answer fully.

52. Give an account of Dr. Johnson's criticism of the metaphysical poets and see if you can answer it.

53. Is Donne ever simple?

54. What are the special difficulties of religious poetry? How far are the religious lyrics of the seventeenth century successful, and why?

55. Illustrate the varieties of religious experience expressed by seventeenth-century poets. [O.H.C.]

56. Compare and contrast the poetic quality of Herbert and Vaughan.

57. Illustrate the use of imagery by seventeenth-century lyrical poets.

58. Which of the Cavalier Lyrists do you prefer? Give reasons for your preference.

59. "The last of the Elizabethans." Is this a just estimate of Herrick?

60. "Easy natural Suckling." Do you approve of Millamant's epithets ?

61. Write an appreciation of Andrew Marvell's *To His Coy Mistress*.

62. ~~X~~ Dryden described himself as one who had done his best to improve the literature and especially the poetry of his time. Did he succeed ?

63. ~~✓~~ Can *Absalom and Achitophel* justly be classed as a satire ?

64. ~~X~~ "His figures are always at once types and individuals." Explain what is meant by this criticism of Dryden.

65. Discuss and illustrate Dryden's use of the heroic couplet.

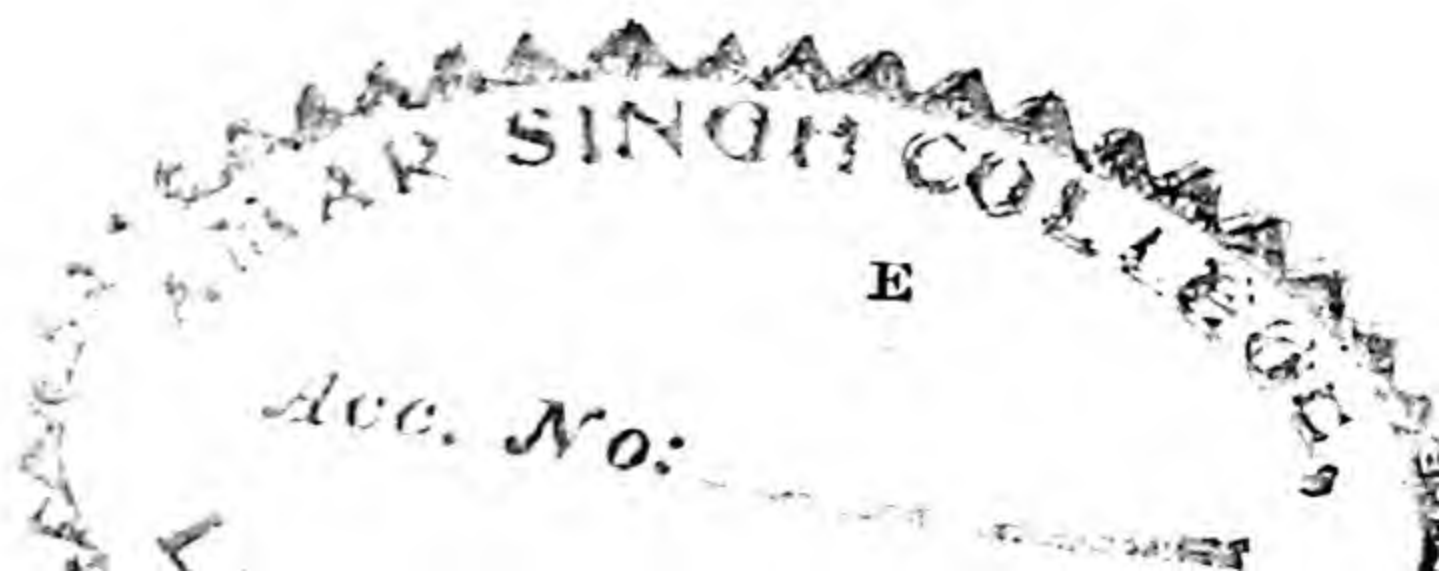
66. What is the place of Waller and Denham in the history of English poetry ?

67. What picture does Butler give of Puritanism ? Contrast him with Bunyan.

DRAMA

68. ~~X~~ What do you understand by the term "comedy of manners" ? Discuss it with relation to the work of any one of the seventeenth-century dramatists.

69. Give a detailed account of one of Dryden's Heroic plays and use it to show what a play of this kind was.



VIII. EIGHTEENTH-CENTURY LITERATURE

GENERAL

1. Are you more attracted to the earlier or later part of the eighteenth century? Give your reasons on the basis of your personal knowledge of the works of the period.

✓ 2. "Man in Society is the main theme of eighteenth-century literature." Discuss.

3. What meaning is attached by the writers of this century to any *two* of the following: Enthusiasm, Sublime, Romantic, Sentimental, Wit? [O.H.C.]

✓ 4. Illustrate the eighteenth-century gift for parody and burlesque.

5. Estimate the influence of Milton's imagery and diction on any *one* of eighteenth-century poets.

6. Do you find much pessimism in eighteenth-century literature?

7. Illustrate the capacity of eighteenth-century writers to write on nothing.

8. In what sense is the literature of the Augustan Age "classical"? [O.H.C.]

POPE

✓ 1. Johnson said the question had been asked. "Whether Pope was a poet." How would you answer it?

2. What did Pope do for English literature ?

3. "Quam nihil ad genium, Papiniam, tuum !"

What qualities in Pope's style did Wordsworth reject ?
How far was he justified in his views ?

4. Would Pope have written good novels ?

5. Would you rather be satirised by Pope or Dryden ?

6. "Dryden knew more of man in his general nature and Pope in his local manners." Is this distinction sound ?

7. Write a "character" of yourself in the style of Pope.

8. Show how Pope in *The Rape of the Lock* makes "new things familiar and familiar things new."

9. Compare the two versions of *The Rape of the Lock*. Which do you prefer ?

10. "One of the few perfect things in English poetry." What qualities have earned *The Rape of the Lock* this verdict ?

11. Discuss *The Rape of the Lock* as an example of the eighteenth-century ability to write on nothing.

12. Is there anything good in the *Ode for Music on S. Cecilia's Day* ?

13. How far is it true to call the thought of the *Essay on Man* commonplace ?

14. Discuss Pope's debt to French critics.

15. How far does Pope in the *Essay on Criticism* make poetry out a "mere mechanic art" ?

16. Say what you know of Pope's war against the Dunces.

17. Attempt an appreciation of the last twenty-two lines of *The Dunciad*—(First edition revised)—or, Compare this version with the final one. Which seems to you better?

18. What does Pope think about (a) women, (b) gardening, (c) originality?

STEELE AND ADDISON

1. "The writers of the eighteenth-century periodic essay came near to discovering the short story." Discuss.

2. The *Tatler* and the *Spectator* are said to have owed their success to women. Can you account for this?

3. "In a historical survey of the English novel most writers include the Coverley papers and Gulliver." Justify such a proceeding. [O. and C.H.C.]

4. Illustrate from the Coverley papers the irony of the authors and comment on its quality. [L.S.C.]

5. What aim do Addison and Steele say they have in the *Spectator* and how do they set out to accomplish it?

6. Discriminate between the characteristics and quality of the *Tatler* and *Spectator*.

7. What picture of eighteenth-century life is given in the *Tatler* and *Spectator* essays?

8. Compare the element of fiction in the *Tatler* and *Spectator* with that in Goldsmith's essays.

9. Illustrate Steele's powers as a literary inventor.

10. "I was outdone by my collaborator." What qualities did Addison bring to his literary partnership?

11. In a collection of essays of uncertain origin how would you separate the work of Addison from the work of Steele? [O.H.C.]

12. Illustrate from the writings of Addison the "commonsense of the eighteenth century."

[O. and C.H.C.]

13. "An Architect of Public Opinion." How far does this express Addison's aims and achievements?

14. Give the substance of and discuss Addison's criticism of Milton or his papers on the pleasures of the imagination.

15. What do the *Tatler* and *Spectator* say about (1) Ballads, (2) Trade, (3) Clubs, (4) Duelling.

16. Discuss Sir Roger de Coverley as the typical Englishman.

SWIFT

1. "That great philanthropist Jonathan Swift." Discuss. [W.S.]

2. How far does Swift accept the ideals of his age?

3. Estimate the range of Swift's satire.

4. "The greatest of the English satirists." What qualities have earned Swift this reputation?

5. Illustrate from the life of Swift the close connection between politics and literature in his day.

6. Show how the difference between the satire of Pope and Swift illuminates the difference between their temperaments.

7. Give some account of the controversy which led to the *Battle of the Books*.

8. What qualities in *Gulliver's Travels* make it attractive to children ? And what qualities can children neither understand nor appreciate ?

JOHNSON

1. "When . . . we wish to glorify our national character we call it Samuel Johnson." Discuss.

2. How far does Dr. Johnson owe his place in English literature to Boswell's picture of him ?

3. What characteristics of Johnson's personality are revealed in his own writings ?

4. Illustrate from Johnson's own writings the justness of Boswell's character-sketch of him.

[O.H.C.]

5. Examine the charge of dullness brought against Johnson.

6. What were Johnson's relations with Goldsmith, Burke, and Garrick ?

[G. and N.S.]

7. Did Johnson treat the theme of the *Vanity of Human Wishes* better in prose or in poetry ?—or, Compare *Rasselas* and the *Vanity of Human Wishes* as expressions of the same idea.

8. Show the relationship of *London* and the *Vanity of Human Wishes* to the satires of Juvenal.

9. Give an outline of the *Vanity of Human Wishes*. Do you find anything to admire in the poem ?

10. "Didactic poetry is a contradiction in terms." Apply this saying to Johnson's poetry.

11. Can *Rasselas* be accurately described as a novel ?
12. What qualities made *Rasselas* a success in Johnson's day ? Has it any that appeal to you ?
13. Compare the *Rambler* with the *Spectator*.
14. What are Johnson's chief characteristics as an essayist ?
15. Discuss the merits and defects of the Johnsonian style.
16. Compare Johnson's style in the *Rambler* with that in the *Lives*.
17. If you wished to incite a friend to accompany you to the Hebrides would you lend him Johnson's *Journal* or Boswell's ?
18. What are Johnson's chief merits as an editor and critic of Shakespeare ?
19. How far does Johnson appreciate Shakespeare ?
20. Contrast the biographical methods of Johnson in the *Lives* and Boswell in his *Life of Johnson* and discuss the view that no advance has been made in the art of biography since their time. [O.H.C.]
21. What did Dr. Johnson look for in poetry ? [O.H.C.]
22. " 'The business of a poet,' said Imlac, 'is to examine not the individual but the species, to remark general properties and large appearances.' " Trace the influence of this view of poetry on Johnson's own poetry and on his criticism.
23. What does Dr. Johnson praise in (a) Dryden, (b) Pope ?

24. What light is thrown on Johnson's mind by his criticism of Milton ?

25. How far is Johnson's criticism influenced by personal or political prejudices ?

26. Discuss Dr. Johnson's criticism of *Lycidas* in the light of his own *Elegy on Dr. Robert Levett*.

27. "Among the *Lives* the best are those of . . . Pope. The very worst is beyond all doubt that of Gray." If you think these are facts, try to account for them.

28. Estimate Dr. Johnson's strength and weakness as a critic.

29. Does Johnson's hatred of cant appear in his writings ?

GOLDSMITH

1. What qualities have given Goldsmith his place in English literature ?

2. Attempt an analysis of Goldsmith's style (*a*) in verse, (*b*) in prose.

3. "The truth lies somewhere between Crabbe's and Goldsmith's view of country life." Discuss this statement.
[*O. and C.H.C.*]

4. What political and economic theories are expressed in Goldsmith's poetry ?

5. What qualities of Goldsmith's mind are revealed in his portraits of Burke, Garrick, and Reynolds ?—or, Is Goldsmith's criticism of Burke, Garrick, and Reynolds in *Retaliation* sound ?

6. Compare Goldsmith's use of the heroic couplet with Pope's or Johnson's.

7. Illustrate from the poems and essays Goldsmith's power of drawing character.

8. Illustrate Goldsmith's interest in comparing the life and characteristics of various nationalities.

9. Compare Goldsmith and Bernard Shaw with regard to their view of the English character.

10. If you were writing a social history of England in the eighteenth century what help would you get from Goldsmith's essays ?

11. Illustrate from his essays Goldsmith's command of humour and pathos. [L.H.C.]

12. What was the chief aim of the author of *The Citizen of the World* ? Show by reference to the letters and by brief quotations from them how he tried to carry it out. [L.S.C.]

13. From the account given by "The Chinese Philosopher" of his experiences in England illustrate Goldsmith's irony and comment on its quality. [L.S.C.]

14. What do we learn from Goldsmith's essays of the contemporary theatre and contemporary journalism ?

15. "To travel hopefully is better than to arrive." Examine the construction of the *Vicar of Wakefield* in the light of this saying.

16. Does the *Vicar of Wakefield* deserve its reputation ?

17. "He makes us think better of human nature." Do you agree with Sir Walter Scott's opinion of Goldsmith ?

18. What impression of Goldsmith do we get from Boswell ? Are the same qualities revealed in his writings ?

GOLDSMITH AND SHERIDAN

1. Describe the relationship of the comedy of Goldsmith and Sheridan to the sentimental comedy of the eighteenth century.

2. "The true end of a comedy is to make a man merry." Discuss this statement with reference to the comedies of Goldsmith and Sheridan.

[O. and C.H.C.]

3. "Goldsmith is humorous, Sheridan witty." Discuss.

4. Compare the comedies of Goldsmith and Sheridan with regard to (a) Situation, (b) Dialogue.

5. ✓ Account for the lasting popularity of *She Stoops to Conquer*—or, of *The School for Scandal*.

6. Bring out the differences between the comedy of Goldsmith and Sheridan by an examination of *She Stoops to Conquer* and *The Rivals*.

7. "Burlesque is essentially ephemeral." What, then, gives *The Critic* its enduring vitality?

8. ✓ "It is time that Sheridan was put in the third rank where he belongs." Discuss.

THOMSON

1. "They express the point of view of the ordinary man who enjoys the country." Do you agree with this description of the *Seasons*?

2. Show how Thomson's *Seasons* differed from the poetry in fashion at the time of its publication.

[O.H.C.]

3. "Thomson created descriptive poetry." Discuss.
4. Illustrate the influence of Milton on Thomson.
5. Compare Thomson with Wordsworth or Tennyson with regard to his treatment of nature.
6. "Music and Imagination seem to us the most essential qualities of poetry. But the eighteenth century knew none of these things." How far is Thomson's *Castle of Indolence* a refutation of this statement?
[O. and C.H.C.]
7. Compare the *Castle of Indolence* with Tennyson's *Lotus Eaters*—or, his description of the shipwrecked mariner in tropical seas with Tennyson's treatment of the same theme in *Enoch Arden*.
8. Estimate Thomson's debt to Spenser.
9. Discuss Thomson's use of epithet.

GRAY AND COLLINS

1. Why is the poetry of Gray and Collins called "difficult"? Is it too difficult to give you any pleasure?
2. Is there any quality that can be called "romantic" in the work of (a) Gray, (b) Collins?
3. Discuss and illustrate what you understand is meant by the statement that the Odes of Collins and Gray are classical in form and romantic in essence.
[L.H.C.]
4. What was new in the poetry of Collins—or of Gray?
5. Illustrate by a comparison of the following stanzas the difference in lyric quality between Collins and Gray:

“For him, in vain, his anxious wife shall wait
Or wander forth to meet him on his way ;
For him, in vain, at to-fall of the day,
His babes shall linger at th’ unclosing gate.”

and

“For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care ;
No children run to lisp their sire’s return,
Or climb his knees the envied kiss to share.”

6. Give an outline of the thought of *The Progress of Poesy*—or, of *The Bard*.

7. Compare Gray’s treatment of cats in poetry with Cowper’s. Which do you prefer ?

8. Account for the popularity of the *Elegy*.

9. Give an account of the Churchyard poetry of the eighteenth century and compare the *Elegy* with others of the school.

10. “Gray’s *Elegy* is for all time, yet in style and thought it belongs to the eighteenth century.” Discuss.

11. Analyse the metrical structure of Gray’s Pindaric Odes. Do they seem to you suited to their content ?

12. Account for Gray’s popularity.

13. What light is thrown by Gray’s letters on his character and tastes ?

14. Discuss Gray’s diction.

15. Show the historical importance of Collins’ *Ode on the Popular Superstitions of the Highlands of Scotland*.

16. Attempt a critical appreciation of Collins’ *Ode to Evening*.

17. Collect from the *Odes* the lines that seem to you most characteristic of Collins’ best quality and explain what you think that quality is.

18. “Collins is best in elegy.” Discuss.

COWPER AND CRABBE

1. Illustrate from Cowper's poetry the two strains in his mind of quiet gaiety and miserable depression.
2. "Hymns are rarely good poetry." Discuss this with reference to Cowper's *Olney Hymns*, comparing them with any others that occur to you.
3. Is the autobiographical poetry of Cowper of more than personal value?
4. "Write on that Sofa." How did Cowper obey this command?
5. Compare Cowper's *Winter Morning Walk* with Thomson's *Winter*.
6. "I have no more right to the name of a poet than a maker of mousetraps has to that of an engineer." Letter to Rev. Wm. Unwin. Was this a true word spoken in jest?
[O. and C.S.C.]
7. Can you trace any of the ideas that led up to the French Revolution in the poetry of Cowper and Crabbe?
8. What prophecies of Wordsworthian thought are there in the poetry of Crabbe and Cowper?
9. In what ways can Crabbe's poetry be compared with Masefield's?
10. Contrast Crabbe's treatment of the country with Goldsmith's.
11. Do you find Crabbe's poetry depressing?
12. What knowledge of Cowper's personality and tastes can be gained from his letters?—or, Is Cowper a good letter writer?

BLAKE AND BURNS

1. Do you need to be Scotch to appreciate Burns ?
2. Distinguish between the various strains of thought and feeling expressed in Burns's poetry.
3. In what ways do the poems of Burns differ from the poetry of his contemporaries ?
4. Write an appreciation of the poems of Burns which seem to you to illustrate his lyrical quality.
5. What moods does Burns express best ?
6. Discuss the meaning of the word "lyric" with reference to Blake.
7. "Not of an age." Does Blake seem to you to belong to any age of English literature ?
8. Discuss and illustrate the special qualities of Blake's imagery.
9. What relation have the *Songs of Experience* to the *Songs of Innocence* ?

BURKE

1. "He winds himself into his subjects like a snake." Test the justice of this description by a close examination of one of Burke's speeches.
2. Compare Burke's style in oratory with that of Mr. Baldwin—or, Mr. Lloyd George.
3. Write a note on Burke's power of description—or, his use of imagery.
4. What did Burke think about (a) Prejudice, (b) Religious toleration, (c) The policy to be pursued towards America ?

5. Attempt a critical examination of Burke's style.
6. What did Goldsmith mean by saying that Burke gave up to party what was meant for mankind ?
7. What permanent value is there in Burke's speeches ?
8. Contrast and illustrate Coleridge's and Macaulay's views on the development of Burke's genius—or, Examine the contention that Burke differed from most other Parliamentary speakers by appealing to the understanding rather than to the emotions.

[O. and C.H.C.]

THE NOVEL

1. How far is it true to say that *Pamela* is the first English novel ?
2. What are Richardson's chief merits ?
3. Basing your remarks on Richardson's novels, characterise the peculiar eighteenth-century brand of sentimentality.
4. "Richardson draws women better, Fielding men." Discuss.
5. ✓ "Clear your mind of cant." How far can this be taken as a text for Fielding's novels ?
6. ✓ Discuss Fielding's powers of characterisation.
[O. and C.H.C.]
7. ✓ "Fielding is an out-of-door novelist." Discuss.
8. ✓ Distinguish the element of satire in Fielding's novels.
9. ✓ What are the qualities of Fielding's humour ?
10. What is the contribution of Sterne or Smollett to the English novel ?

11. "Fanny Burney is Jane Austen without her sense of comedy." Discuss.

12. "If you wish to be comforted by a conviction of the progress of humanity read *Evelina*." Discuss.

13. Estimate from *Evelina* the characteristics of an eighteenth-century "best seller." Is there anything of enduring value in the book ?

JANE AUSTEN

1. ✓ "Jane went to Paradise :
That was only fair.
Good Sir Walter met her first,
And led her up the stair.
Henry and Tobias,
And Miguel of Spain,
Stood with Shakespeare at the top
To welcome Jane."

Justify Kipling's choice of these particular writers to welcome Jane Austen.

2. ✓ "Leisure is to us the most striking characteristic of the life led by Jane Austen's heroes and heroines." Discuss.

3. ✓ "Three or four families in a country village are the very thing to work on." Discuss the methods by which Jane Austen makes the reader interested in the description of such uneventful lives.

4. ✓ Discuss Jane Austen's work as an example of what Meredith called the Comic Spirit.

5. ✓ "All her work is soaked in satire." Discuss.

6. Basing your remarks upon the evidence of their works, how do you imagine (a) Jane Austen, (b) Charlotte Brontë, would have dealt in their novels with the feminist movement of this century ?

[W.S.]

7. How far do Jane Austen's novels reflect her personal life ?
8. ✓ "The novels of Jane Austen in tone and spirit belong to the eighteenth century." Discuss.
9. ✓ Discuss Jane Austen's methods of grouping character.
10. ✓ Does Jane Austen ever stoop to caricature ?
11. ✓ Illustrate Jane Austen's treatment of the topic of social embarrassment.
12. ✓ Estimate Jane Austen's place and influence in the history of the novel.
13. Sketch the relationship of *Northanger Abbey* to the eighteenth-century novel of Terror.
14. "Jane Austen began *Northanger Abbey* as a parody, but forgot her first intention in the interest of the story." Discuss.
15. ✓ Illustrate Jane Austen's skill in plotting by a study of *Emma*—or, of *Pride and Prejudice*.
16. Which do you consider to be truer to real life, Mr. Darcy, or one of Ethel M. Dell's heroes ?
17. Compare *Sense and Sensibility* with Meredith's *Sandra Belloni* as a treatment of sentimentality.
18. "The attraction of *Mansfield Park* is mainly that of the Ugly Duckling motif." Discuss.
19. Do you find *Persuasion* at all different in tone from the other novels ?
20. Describe the following figures from Jane Austen's novels : (1) A slatternly housewife ; (2) A common old lady ; (3) A valetudinarian ; (4) A young curate ; (5) A doting mother.

IX. NINETEENTH-CENTURY LITERATURE

1. Bring out the difference between the literature of the eighteenth century and the literature of the Romantic Revival by a comparison of Gray's *Elegy* with the *Ode on a Grecian Urn*.

②. "The Renaissance of Wonder." Discuss the literature of the early nineteenth century in the light of this phrase.

③. "The prose writers of the early nineteenth century all wrote about each other." Illustrate and discuss.

4. In what ways is the criticism of the nineteenth century different from that of the preceding age?

5. "The nineteenth-century critics of Shakespeare were destitute of any feeling for the theatre." Discuss.

6. What nineteenth-century essayist would you choose as a pattern of style?

7. What is generally understood by the term *Victorian*? Prove or refute by a consideration of the literature of the Victorian Age, the correctness of this popular view.

8. Show how the unrest caused by the industrial revolution is reflected in the fiction of 1830-1850.

[C.H.C.]

⑨ "The Victorian novelist liked to act as his own chorus." Discuss and illustrate.

10. Name the authors of *five* of the following works and write a short account of *one* of these works: *Biographia Literaria*, *Frankenstein*, *Festus*, *Sartor Resartus*, *Philip van Artevelde*, *Pippa Passes*, *Coningsby*, *The Bible in Spain*, *Eothen*. [C.H.C.]

11. Say what you know about *two* of the following: *The Corn Law Rhymes*, the poetry of the *Anti-Jacobin*, *Minstrelsy of the Scottish Border*, *Political Justice*, *The Story of Rimini*, *English Bards and Scotch Reviewers*.

12. If a Victorian lyric were included by mistake in an anthology of Georgian poetry, by what tests would you recognise it? [O.S.]

WORDSWORTH AND COLERIDGE

① "Emotion recollected in tranquillity." Is this a good description of Wordsworth's poetry?

② The *Leech Gatherer* is often said to be the most Wordsworthian of Wordsworth's poems. What do you understand by this?

3. If you had to choose the most characteristic of Wordsworth's poems which would you choose?

4. "Shakespeare left it for you to explore the depth of the maternal heart."—Lamb, *Letter to Wordsworth*, 1815. Discuss.

5. Do you get any vivid pictures of external nature in Wordsworth?

③ "Nature . . .
. . . the soul of all my moral being."

What do you think Wordsworth meant by this?

7. Mary Lamb remarked while reading the *Excursion*, that by Wordsworth's system it was doubtful whether a liver in towns had a soul to be saved. Is there anything sound in this criticism of Wordsworth's poetry ?

8. "Beauty that hath terror in it."

Would Wordsworth have written the same poetry if he had lived in Sussex ?

9. Does Wordsworth owe anything to the general tradition of English poetry ?

10. "Wordsworth wrote of simple people, but simple people need a great deal of help in order to appreciate his poetry." Discuss.

11. "There is perhaps no stranger case in literature of the sheltering power of reputation than the general acceptance of Wordsworth as a moralist of the Sunday-school order." Discuss.

12. Wordsworth said of his poems that "the feeling therein developed gives importance to the action and situation and not the action and situation to the feeling." Show with illustrations how far this is so.

13. Wordsworth tells us a good deal about his mental and spiritual experiences. How far are these characteristic of (a) the ordinary man, (b) a peculiarly and highly-gifted individual ?

14. Have you ever got comfort from Wordsworth's poetry ? If so, of what sort was it and for what kind of trouble ?

15. "The mind of man." What does Wordsworth tell us about this ?

16. Comment on the use of the word "joy" in Wordsworth's poetry.

17. "But Wordsworth's eyes avert their ken
From half of human fate."

Discuss the truth, and the justice, of these lines of Matthew Arnold. [C.S.]

18. What does Wordsworth tell us in poetry and prose of the qualities and function of a poet?

19. Discuss Wordsworth's dictum that "there neither is nor can be any *essential* difference between the language of prose and metrical composition."

20. Illustrate the qualities of Wordsworth's patriotic poetry.

21. Write on Wordsworth's use of the sonnet.

22. Quote and comment on any *five* of Wordsworth's similes.

23. What do you consider to be the main cause of the prosaic effect of some of Wordsworth's poetry?
[L.H.C.]

24. Why did the abnormal state of mind appeal to Wordsworth?

25. Compare Wordsworth's mad folk with Shakespeare's.

26. Illustrate the appeal of the solitary figure to Wordsworth's imagination.

27. Can you appreciate the *Lyrical Ballads* without a knowledge of the experiences and circumstances out of which they arose?

28. Consider the *Lyrical Ballads* in relation to (1) Wordsworth's attitude to life; (2) His total poetic achievement.

29. Trace the influence of the ballad on Wordsworth and Coleridge.

30. Which Lyrical Ballad do you consider most and which least successful ?

31. Wordsworth said that in the *Lyrical Ballads* as much pains had been taken to avoid poetic diction as was ordinarily taken to produce it. Examine the style of the poems in the light of this statement.

32. What qualities of Wordsworth's mind are expressed in the following poems : *Beggars, Strange Fits of Passion I have known, Ode to Duty, The White Doe of Rylstone* ?

33. "If you want to know what romantic poetry is read *The Solitary Reaper*." Discuss.

34. Give a critical account of *The Affliction of Margaret*, bearing in mind Wordsworth's theory of poetic diction.

35. Examine *A whirl blast from behind the hill and I wandered lonely as a cloud*, in the light of Wordsworth's distinction between fancy and imagination.

36. Discuss *To the Cuckoo* as an example of Wordsworth's lyric power.

37. Discuss the stages in the development of Wordsworth's attitude to Nature as outlined in *Tintern Abbey*.

38. Trace carefully the development of Wordsworth's thought in the *Ode on Intimations of Immortality*.

39. What is Wordsworth's attitude to childhood ?

40. Which do you prefer, Wordsworth's children or Shakespeare's ?

41. What incidents in Wordsworth's early life, as recorded by him in the *Prelude*, seem to you to be of most importance in his poetic development ?

42. What does Wordsworth tell us about his childhood ?

43. Describe the influence of the French Revolution on Wordsworth.

44. " . . . To me the events
Seemed nothing out of nature's certain course,
A gift that was come rather late than soon."

What elements in Wordsworth's life and upbringing, as described by him in the *Prelude*, prepared him to greet the French Revolution in this way ?

45. " I lost
All feeling of conviction, and, in fine,
Sick, wearied out with contrarieties,
Yielded up moral questions in despair."

Describe as fully as you can Wordsworth's recovery from this state of mind.

46. Relate the *Prelude*, Book XIII, to the *Lyrical Ballads*.

47. What sort of person was Dorothy Wordsworth ? What did Wordsworth owe to her ? Illustrate your answer from his own poems.

48. Compare Wordsworth's *Leech Gatherer* with Dorothy's record of the incident. What light is thrown by this comparison on the processes of Wordsworth's poetic thought ?

49. What did Coleridge do for Wordsworth ?

50. By a comparison of *The Ancient Mariner* and *Peter Bell*, show the difference between Wordsworth's and Coleridge's attitude to the supernatural.

51. " To Coleridge the rising of the moon made witchcraft credible ; to Wordsworth the rising of the moon was witchcraft enough." Discuss and illustrate from their works.

[C.S.]

52. What poem did Coleridge read to Wordsworth at their first meeting? Is there anything in it which is lacking in Wordsworth's early poetry?

53. How was Coleridge affected by the French Revolution?

54. "That willing suspension of disbelief . . . that constitutes poetic faith." How does Coleridge obtain this in *The Ancient Mariner*?

55. "He prayeth best, who loveth best
All things both great and small ;"

How much of the significance of Coleridge's *The Ancient Mariner* is contained in this couplet? [G. and N.S.]

56. "I dislike all the miraculous part of it, but the feelings of the man under the operation of such scenery, dragged me along like Tom Piper's magic whistle." Discuss Lamb's criticism of *The Ancient Mariner*.

57. Give a careful account of Coleridge's revision of *The Ancient Mariner*. Do you consider the second version an improvement?

58. What qualities have *The Ancient Mariner* and *Christabel* in common, and in what do they differ?
[L.S.C.]

59. "A little child, a limber elf."

What relation does this passage bear to the rest of *Christabel*?

60. Compare Coleridge's treatment of mediæval themes with that of Keats.

61. Compare Coleridge's use of colour with that of Shelley and Keats.

62. Attempt an appreciation of *Kubla Khan*.

63. Consider Coleridge's *Dejection : an Ode* in relation to Wordsworth's conception of Nature.

64. What are the merits and weaknesses of Coleridge as a critic of Shakespeare ?

65. What do you gather from the *Biographia Literaria* of Coleridge's opinion of the art of literary criticism in general and of the practice of his contemporaries in that art ?

66. Write short notes on (a) Coleridge's account of the "occasion" of the *Lyrical Ballads*, (b) Coleridge's definition of a poem.

67. Give a summary of Coleridge's criticism in the *Biographia Literaria* of Wordsworth's poetic theories.

68. "His nose, the rudder of the face, the index of the will, was small, feeble, nothing—like what he has done." Discuss this judgment of Hazlitt's.

SHELLEY

1. "The Millennium is always Shelley's real hero." Discuss.

2. "His habitual moods—hope for man and joy in beauty—and that of solitary shivering and sorrow." Point out how Shelley expresses these moods in his poetry. Are they ever harmonised ?

3. Do you admire Shelley more when he is giving poetic expression to his philosophy or when he is purely lyrical ? Give full reasons for your answer.

4. "Where it can his genius soars from the concrete and real into the unknown, indefinite, and void." "He is not as remote or unreal a writer as he is sometimes made out to be." Which of these two estimates of Shelley seems to you to be nearer the truth ?

5. "He will watch from dawn to gloom
The lake-reflected sun illumine
The yellow bees in the ivy-bloom,
Nor heed nor see, what things they be ;
But from these create he can
Forms more real than living man,
Nurslings of immortality !"

Discuss Shelley's treatment of Nature in the light of this passage.

6. Point out how Shelley connects landscape with states of mind.

7. "Life, like a dome of many-coloured glass,
Stains the white radiance of Eternity."

Discuss the relationship of this to Shelley's view of life, and poetry.

8. "It has been said that Shelley was a myth-maker." In what poems is his myth-making faculty evident ?

9. What are Shelley's favourite images ?

10. "Shelley is the poet of movement. There is nothing static in his imagery or description." Discuss.

11. What are Shelley's peculiar characteristics as a lyric poet ?

12. Illustrate from any poems you like Shelley's mastery of metrical and musical effects in poetry.

13. Compare and discuss the effects which Keats and Shelley gain through the use of the following : (a) epithet, (b) simile, (c) metaphor, (d) blank verse.

14. "He is richer in epithets that convey sensation than he is in those representing things." Discuss and illustrate.

15. Discuss the relationship of Shelley's thought to Christianity.

16. Trace the influence of Plato on Shelley's thought as it is manifest in any one poem.

17. How does Shelley reveal his personality and spiritual experience in *Alastor*?

18. Point out the relationship between *Alastor* and the *Hymn to Intellectual Beauty*.

19. "*The Revolt of Islam* is too poetical for a narrative poem." What do you think is meant by this criticism?

20. Analyse the style and metre of the *Ode to the West Wind*.

21. Write a note on Shelley's use of triple rhythms.

22. "An honest God's the noblest work of man." Discuss *Prometheus Unbound* in the light of this witty remark of Samuel Butler's.

23. Point out the relationship of the last Act of *Prometheus Unbound* to the drama as a whole.

24. "Shelley suffers from having to create his own mythology in *Prometheus Unbound*." Discuss this statement, indicating briefly what the chief characters in the drama stand for.

25. Discuss Shelley's picture of the millennium in the light of Demogorgon's last pronouncement in *Prometheus Unbound*.

26. Discuss the relationship of Shelley's drama to the Prometheus myth.

27. Compare Shelley's handling of the pastoral form in elegy with Milton's.

28. Make a scheme of *Adonais* to show the development of Shelley's thought. What does he say in the last few stanzas ?

29. What light is thrown on Shelley's personality by his letters ?

30. Write a note on Shelley's handling of the familiar style.

31. What seem to you (a) the most striking, (b) the truest ideas, in the *Defence of Poetry* ?

32. Consider the *Defence of Poetry* (a) as Shelley's confession of faith, (b) in the light of his own dictum that there is no essential difference between poetry and prose.

BYRON

1. "He taught us nothing, but our soul
Had felt him like the thunder's roll."

Consider this view of Byron.

[C.S.]

2. Why was Byron famous among his contemporaries : (a) in England, (b) on the Continent ?

3. Discuss the relation of Byron's work to the manners and ideals of English society of his day.

4. Illustrate and discuss Byron's criticism of his contemporaries.

5. Illustrate by brief quotations from or reference to poems which you have read Byron's power of (a) indignant, (b) pathetic, and (c) picturesque expression.

[L.S.C.]

6. Discuss and illustrate "Byronic melancholy."

7. "What exile from himself can flee ?
To zones though more and more remote,
Still, still pursues, where'er I be,
The blight of life—the demon Thought."

“ 'Tis to create and in creating live
A being more intense, that we endow
With forms our fancy, gaining as we give
The life we image.”

Which of these quotations seems to you the better motto for Byron's poetry ?

8. “All Byron's poetry is emphasis.” What traces of this characteristic do you find in *Childe Harold* ? Illustrate your answer with quotations. [L.H.C.]

9. In the Preface to *Childe Harold* Byron speaks of “the beauties of nature and the stimulus of travel.” Discuss and illustrate his treatment of these themes. [L.H.C.]

KEATS

1. “Poetry makes this much-loved earth more lovely.” Does this describe the effect of Keats' poetry ?

2. “A poet is the most unpoetical of anything in existence because he has no identity. He is continually in, for, and filling, some other body.” How does Keats bear out his description of the poetic nature ?

3. “Oh for a life of sensations rather than of thoughts !” For which do you read Keats ? [W.S.]

4. What natural scenes do you think Keats is best at describing ? Illustrate your answer.

5. Is there a quality in Keats' poetry that can be called Greek ?

6. Does Keats show any sense of character ?

7. What are the characteristics of Keats' use of imagery ?

8. Discuss and illustrate the influence of Milton upon Keats.

(9.) Illustrate the way in which Keats appeals to the various senses.

(10.) Do you think Keats is better when he is dealing with mediæval or with classical subjects ?

11. Discuss the influence on Keats of the Greek and Egyptian antiquities acquired by the British Museum during his lifetime.

12. What can one gather from the poems of the 1817 volume of Keats' early attitude to poetry ?

13. Attempt a review of the 1817 volume.

14. Give an outline of the story of *Endymion*. What is Keats expressing in the poem ?

(15.) Illustrate by a study of *The Eve of St. Agnes* Keats' use of detail.

16. Compare *Hyperion* with *The Fall of Hyperion*. Do we gain anything of value from the attempt at recasting ?

(17.) What is the central idea of *Hyperion* ?

18. Compare the structure of one of Keats' *Odes* with one of Shelley's. Does the difference between them express the difference in the poetic quality of the two poets ?

19. Have the *Odes* any relation to each other ? If you think so, classify them according to similarities of thought and mood.

20. "The sound should be an echo to the sense." Illustrate this maxim by quotation from the *Odes* of Keats.
[L.S.C.]

(21.) Keats said that he "looked upon fine phrases like a lover." Quote any phrases from his *Odes* which seem to you particularly fine, and attempt to decide on what their beauty depends.
[L.S.C.]

22. Express in your own words exactly what you think Keats is saying in the *Ode to a Nightingale*.

23. "Keats brings the word nearer to the thing than any other poet." Discuss this with special reference to the *Ode To Autumn*.

24. What light is thrown by Keats' letters upon (a) his personality, (b) his ideas of poetry?

25. Cite the passages from Keats' letters which seem to you to comment most significantly on the development of his mind and imagination.

LAMB

① What do the *Essays of Elia* tell you about Lamb's private life?

② Illustrate from the *Essays of Elia* Lamb's taste in people and places.

③ Show and illustrate from particular essays how Lamb delights in mystifying his readers.

④ "Few writers have understood so fully as Lamb the intertwining of the ludicrous and pathetic elements in human nature." Illustrate from the *Essays of Elia* the truth of this statement. [C.H.C.]

5. Illustrate from these essays Lamb's power of vivid portraiture. [L.S.C.]

⑥ "Mr. Lamb has a distaste to new faces, to new books, to new buildings, to new customs." Illustrate Lamb's preference for what was old.

7. Write a short essay on Lamb's favourite authors—or, Lamb's intimate friends.

8. "Crude they are, I grant you—a sort of unlicked incondite things—villainously pranked in an affected array of antique modes and phrases." Discuss Lamb's description of his own essays.

9. Show by detailed reference to three or four essays how Lamb's style differs with different themes.

[C.H.C.]

10. "To write like Lamb is the road to ruin." "Too much has been made of the idiosyncrasies of Lamb's work." Discuss Lamb's style in the light of these two quotations.

11. "We do not think of Lamb as an essayist, a playwright, or a critic, but as a person." Discuss.

12. "An armchair philosopher." Is this a fair description of Lamb?

13. Do you ever find Lamb sentimental?

14. What are Lamb's qualities as a critic?

15. "His letters are better than his published works." What qualities in Lamb's letters have earned them this opinion? Do you agree with it?

HAZLITT

1. "Well, I've had a happy life." How far was this due to Hazlitt's circumstances and how far to his temperament?

2. In what lies the interest of Hazlitt's essays?

3. "He writes of nothing but himself." How far is this true of Hazlitt?

4. What does Hazlitt owe to eighteenth-century essayists?

5. Discuss Hazlitt's portraits of his contemporaries.

6. "There is no essay of Hazlitt that is not political." Show how far a knowledge of the history of Hazlitt's time helps to an appreciation of his writings.

7. What aspects of Hazlitt's personality are revealed in *The Fight* and *On Going a Journey*?

8. Discuss and illustrate Hazlitt's interest in painting. How far do you think he is a good critic of art?

9. "The most allusive of essayists." Illustrate, and classify if you can Hazlitt's allusions.

10. Write a note on Hazlitt's use of quotation. Does he overdo it?

11. "Hazlitt is the best critic to read on an author on whom one has gone stale." Discuss.

12. How far is Hazlitt as a critic a sound guide?

13. Compare Hazlitt as a critic of Shakespeare with Coleridge.

14. "A wonderful teacher of writing." Why is this said of Hazlitt?

DE QUINCEY, LANDOR, PEACOCK

1. "De Quincey may be called one of the greater lake poets." Why?

2. How much of de Quincey's writing may be said to belong to the "literature of power"?

3. Discuss de Quincey's portraits of his contemporaries—or, his criticism of literature.

4. How far does de Quincey make opium-eating seem attractive?

5. What were the constant factors of de Quincey's dreams ?

6. Choose three passages which seem to you typical of de Quincey's style at its best and analyse their sentence-structure and rhythm.

7. Discuss the meaning of the phrase "elaborate orchestration of prose" with reference to de Quincey.

8. "The most perfect example of the classical style in English." Discuss this opinion of Landor.

9. Discuss the value of "Imaginary Conversations" as a literary form with special reference to Landor.

10. Write a short appreciation of Landor's poetry.

11. What were the chief objects of Peacock's satire ?

12. Compare Peacock's portrait of Shelley with Matthew Arnold's.

13. Write an appreciation of *Headlong Hall* or *Nightmare Abbey*.

SCOTT

1. Compare Scott's treatment of the ballad with that of Wordsworth—or Coleridge.

2. Account for (a) the popularity of Scott's poetry, (b) the fact that it was so quickly out-moded by Byron's poetry.

3. How far did Scott possess the qualities of a good historical novelist ?

4. Which period or periods of history do you think Scott treats most successfully ?

5. If all but three of Scott's novels were to be destroyed, which three would you spare ?

6. In what way are Scott's novels "romantic" ?
7. Illustrate and discuss Scott's treatment of the clash and contrast of the English and Scottish races.
8. "Scott's romances are pivoted on public rather than mere private interests and passions." Discuss.
9. How far is it true to say that Scott's heroes and heroines are usually among his less interesting characters ?
10. "Scott could depict a Hotspur but not a Hamlet." Discuss.
11. "His extraordinary skill in dialogue when he is dealing with anybody except his heroes and heroines." Discuss and illustrate.
12. Make a case for Scott's heroes.
13. Why is Scott not read nowadays ?

TENNYSON

1. "The Pope of the nineteenth century." Discuss the justice of this title for Tennyson.

2. Discuss Tennyson's poetry as the expression of English life and temperament.

3. "Tennyson with all his temperament and artistic skill is deficient in intellectual power ; and no modern poet can make much of his business unless he is pre-eminently strong in this."—Matthew Arnold. Discuss.
[C.S.]

4. Why is Tennyson unpopular to-day ?

5. A. C. Bradley regards Tennyson as considerably our greatest poet since the time of Wordsworth. Support or contest this opinion.
[N.E.]

6. Illustrate the fidelity of Tennyson's descriptions of nature.

7. "Tennyson's genius lay in miniature; he had the power of concentrating external images in a line or a phrase." Examine and illustrate this criticism.
[C.H.C.]

8. "Tennyson's poetic life falls into two periods." How would you divide it? In which period does he seem to you greater?

9. Discuss Tennyson's poem *The Flower* as an account of the vicissitudes of his poetic reputation.

10. "Whatever the theme, Tennyson's treatment is always romantic." Discuss this with reference to poems in which Tennyson chooses themes from classical legend, legends of the saints, fairy tales, topical events, history.

11. Write an appreciation of Tennyson's dialect poems.

12. What ideas about the relation of art to life does Tennyson express in *The Lady of Shalott*, *The Lotus Eaters*, *The Palace of Art*?

13. Discuss the influence of contemporary events or theories on Tennyson's poetry, with special reference to *Maud* and *Locksley Hall*.

14. "Those who call him merely sentimental have to take *Ulysses* into account." Explain this statement.

15. Discuss *The Princess* in the light of the position of women (a) at the time the poem was written, (b) to-day.

16. How do Tennyson's ideals and values in the *Idylls of the King* differ from those of Malory?

17. Compare Tennyson's treatment of any single figure in the Arthurian legend with Malory's.

18. "*In Memoriam* differs from most other English elegies in that the personality celebrated was well known and well loved." How far do you think this conduces to the success or failure of the poem?

19. "*In Memoriam* exercised a remarkable influence on contemporary life and thought." Explain in what ways and for what reasons the poem had this influence.
[C.H.C.]

BROWNING

1. Does Browning's "difficulty" lie in thought or expression?

2. "Browning is thinker rather than poet." Do you agree with this dictum?

3. "Vividness, intensity, the beating pulse—yes, beyond question: but Browning did not care enough about perfection, either in art or in life." Discuss.
[N. and G.S.]

4. For what reasons is Browning sometimes denied the title of poet? What is your own opinion?

5. How far was Browning representative of the Victorian Age?

6. What were the grounds of Browning's "optimism"?

7. Outline and illustrate Browning's philosophy of love.

8. Discuss and illustrate the term "Dramatic Lyric."

9. Discuss Browning's originality with reference to either *Dramatic Lyrics*—or *Pippa Passes*.

10. What seem to you the special characteristics of Browning's love poetry? Compare him with any other love poet.

①. Compare Browning with Tennyson in his treatment of the dramatic monologue.

②. How far is Browning's treatment of his characters really dramatic?

13. Write a detailed criticism of the poem which seems to you to illustrate best Browning's insight into the mediæval mind.

14. What was the appeal of Italy to Browning?

15. What was Browning's attitude to (a) the art of painting, (b) music?

③. What theory of art is outlined in *Fra Lippo Lippi*?

17. From your reading of Browning what do you gather of his thought on any *two* of the following subjects: old age, music, scholarship, painting, Italian liberty?

18. Outline the plan of *The Ring and the Book*, pointing out the advantages and disadvantages of Browning's method of treating his theme.

19. "The great epic of the nineteenth century." Does this seem to you to be a good description of *The Ring and the Book*?

THE PRE-RAPHAELITES

④. Summarise the main ideas and characteristics of the literary Pre-Raphaelites. How far do you consider that they succeeded? [C.S.]

2. "The eye of the Pre-Raphaelites is the eye of a child who sees a clover leaf but not the shadows on the hill." Discuss the poetry of the Pre-Raphaelites in the light of this remark.

3. In what ways did the early romances of William Morris break new ground ? [C.H.C.]

4. Can you tell from Morris' poetry that he had studied painting and architecture ?

5. "The interest of William Morris in the Middle Ages was the interest of the socialist, the artist, and the poet." Discuss and illustrate.

6. Compare and contrast Morris' interest in the Middle Ages with that shown by Keats.

7. Compare Morris' stories in verse with Chaucer's.

8. How far does Morris show any dramatic power ?

9. Discuss Morris as "the poet of defeat."

10. What are the special characteristics of the Utopia imagined by William Morris ? How do they express his leading ideas ?

11. Write an appreciation of Rossetti's sonnets.

12. "No purer lyrical genius since Shelley." Illustrate Christina Rossetti's lyric powers.

13. Illustrate the statement that all Christina Rossetti's poetry is religious.

14. "The sound of Swinburne's poetry distracts attention from the sense." Discuss.

15. Compare Swinburne's attitude to life with Shelley's.

16. "No one can surpass him in what he can do with words." Illustrate this from Swinburne's poetry.

MATTHEW ARNOLD

1. "Matthew Arnold and Swinburne . . . both Hellenists : but could two poets be more unlike ?" Discuss. [G. and N.S.]

2. Consider Matthew Arnold's poetry in the light of his own dictum that poetry is a "criticism of life."

3. Can Matthew Arnold be placed in the first rank of English poets ? Give full reasons for your answer.

4. Compare and contrast Matthew Arnold's attitude to Nature with that of Wordsworth.

5. What aspects of Nature most appealed to Matthew Arnold ?

6. Write notes on (a) flowers, (b) animals, in Matthew Arnold's poetry.

7. Discuss the meaning of the term "elegiac poet" with special reference to Matthew Arnold.

8. Matthew Arnold said of his own poems that they represented "the main movement of mind in the last quarter of a century." Discuss and illustrate this.

9. Distinguish the strain of melancholy in Matthew Arnold's poetry and say what you think were its causes.

10. What were Arnold's theories of the function of poetry ?

11. "Arnold's longer poems show a development in the direction of objectivity." Discuss and illustrate.

12. What is the relation of Arnold's critical theories to his own poetry ?

13. Discuss Arnold's use of simile in *Sohrab and Rustum*. Which seem to you the most and which the least successful ?

DICKENS

- ①. Do you get character or caricature in Dickens ?
- ②. Discuss the meaning of the term " melodramatic " with special reference to Dickens.
- ③. " Dickens used reality while aiming at an effect of romance." Discuss.
4. " The art of enjoying everybody." Is this a good definition of the art of Dickens ?
5. Contrast Dickens' treatment of landscape with Scott's.
- ⑥. Illustrate Dickens' command of humour and pathos.
- ⑦. Discuss Dickens as a social reformer.
- ⑧. How much of the life of Dickens went into his books ?
9. Discuss and illustrate Dickens' attitude to the law.
10. Can Dickens make a good plot ?
- ⑪. " Dickens' villains are introduced to enhance our sympathy for his good people." Discuss.
- ⑫. What are the essential differences between the art of Dickens and that of Thackeray ? [O.H.C.]

THACKERAY

- ⑬. How far is it true to call Thackeray a cynic ?
- ⑭. " Thackeray's satire is directed against his good characters almost as severely as against his wicked ones." Discuss this statement in the case of Amelia or Peggy O'Dowd or Lady Jane. [C.H.C.]

15. "Thackeray's business is to introduce us to people we know already." Discuss.

16. Estimate from his novels Thackeray's ideal English gentleman.

17. Is it true to say that *Vanity Fair* is a novel without a hero?

18. Discuss Becky Sharp as a reaction from the Dickensian heroine.

19. "Thackeray tried in *Esmond* to throw the whole language of the story into the form of expression used at the time depicted, and he has done it almost without a flaw." Discuss and illustrate his success.

20. "After all *Esmond* was a prig," said Thackeray. Was he in your opinion right?

21. "*The Newcomes* is full of satire from the first to the last page." Discuss.

22. "*The Virginians* is the work of a desultory writer." Discuss and illustrate.

THE BRONTËS

23. What light is thrown by the novels of the Brontës on the state of girls' education and the position of the governess in their day?

24. How far is *Jane Eyre* true to life?

25. What would an orthodox Victorian gentleman think of *Jane Eyre*?

26. Compare and contrast *The Professor* with *Villette*.

27. Connect Charlotte Brontë's work with her life.

28. "Rhetoric was Charlotte's chief enemy." Discuss.

29. Which do you think the greater, Charlotte or Emily Brontë ?

30. What impression of Emily Brontë do we get from the picture of her in *Shirley*, *Wuthering Heights*, and her poetry ?

31. Discuss the relationship of the Brontës' work to their personal life and surroundings.

GEORGE ELIOT

32. "With Charlotte Brontë it is the emotion of a scene we remember ; with George Eliot the look of things." Discuss.

33. How far were George Eliot's ideals and point of view those of the age in which she lived ?

34. Is there anything distinctively feminine in George Eliot's view of life ?

35. Discuss George Eliot's handling of the historical novel in *Romola*.

36. Did George Eliot enlarge the scope of the English novel at all ?

37. In what lies the greatness of *Middlemarch* ?

38. Illustrate George Eliot's command of humour and pathos.

MEREDITH

39. "In but not of the nineteenth century. He looks forward and backward." Discuss and illustrate.

40. What is Meredith's conception of Comedy and the Comic Spirit? Discuss any *one* of his novels in the light of this view.

41. How far and for what reasons is Meredith a feminist?

42. "Meredith opened a new chapter in the history of the novel." Discuss.

43. Discuss and illustrate Meredith's treatment of (a) sentimentality, (b) egoism.

44. "The prose of a poet." Discuss and illustrate Meredith's style.

45. Account for the comparative depreciation of Meredith at the present day.

46. Distinguish between the strains of comedy and humour in Meredith's fiction.

47. "Meredith revealed the lyric possibilities of the novel." Discuss and illustrate.

RUSKIN, CARLYLE, MACAULAY, STEVENSON

1. It has been said that "Ruskin's great discovery was the close connection of the decay of art with faulty social arrangements." What connection does Ruskin find?

2. "Ruskin tried to remould civilisation by mere passion without due training or knowledge." How far is this a true judgment?

3. Illustrate Ruskin's power of description.

4. Compare Ruskin's main theories of art with the theories of any modern art critic you have read.

5. Show how *Modern Painters*, Vol. I, or *The Seven Lamps of Architecture* broke new ground in the field of æsthetic criticism.

6. What is Ruskin's attitude to any *two* of the following subjects : (1) Giotto's paintings ; (2) Ornament in architecture ; (3) Turner's paintings ; (4) Education of girls ?

~~7~~ Estimate the place of *Unto this Last* in the development of Ruskin's life and thought.

8. "I should say *sincerity*, a deep, great, genuine sincerity, is the first characteristic of all men in any way heroic." Explain what you think Carlyle means by this, and show how he illustrates it in the case of *two* of the following : Mahomet, Dante, Knox, Cromwell.
[C.H.C.]

9. What are Carlyle's main social and political theories ?

10. Discuss and analyse Carlyle's style.

11. Compare Macaulay's skill in describing historical characters with Carlyle's.
[O.H.C.]

12. Discuss Macaulay's merits as (a) a historian, or (b) a critic, or (c) a stylist.

13. What was Stevenson's attitude to the life of action ?

14. Write an appreciation of Stevenson as a stylist.

15. "The plots of his (Stevenson's) novels are built carelessly and disjointedly round a central romantic situation." Discuss and illustrate this.

16. Discuss the meaning of the word "romance" with special reference to Stevenson's writings.

17. Write a note on (1) Stevenson's gift for drawing character—*or*, (2) Stevenson's use of the supernatural.

18. Discuss Stevenson's essays as (1) his criticism of life, *or* (2) the revelation of his personality.

X. GENERAL QUESTIONS AND QUESTIONS ON STYLE

1. READ the two following extracts carefully and then state which you think to be the finer poem of the two, giving full reasons for your selection :

- (a) " I love it, I love it, and who shall dare
To chide me for loving that old armchair ?
I've treasured it long as a sainted prize,
I've bedewed it with tears and embalmed it with sighs ;
'Tis bound by a thousand links to my heart ;
Not a tie will break, not a link will start.
Would ye learn the spell ? A mother sat there,
And a sacred thing is that old armchair."
- (b) " Oh that those lips had language ! Life has passed
With me but roughly since I heard thee last.
Those lips are thine—thy own sweet smile I see
The same, that oft in childhood solaced me ;
Voice only fails, else how distinct they say,
' Grieve not, my child, chase all thy tears away.'
The meek intelligence of those dear eyes
(Blest be the art that can immortalise
The art that baffles Time's tyrannic claim
To quench it) here shines on me still the same."
[L.S.C.]

2. Write a brief comment upon *one* of the following passages, explaining what you think significant or interesting in it :

- (a) " To-morrow and to-morrow and to-morrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time.
And all our yesterdays have lighted fools
The way to dusty death."

- (b) "These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air,
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. . . ."
- (c) "His legions, Angel Forms, who lay Intrans't
Thick as Autumnal Leaves that strow the Brooks
In *Vallombrosa*, where th' *Etrurian* shades
High overarch't imbow'r ; or scatter'd sedge
Afloat, when with fierce Winds *Orion* arm'd
Hath vex't the Red-Sea Coast, whose waves orethrew
Busiris and his *Memphian* Chivalrie."
- (d) "For, don't you mark, we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see ;
And so they are better, painted—better to us,
Which is the same thing. Art was given for that—
God uses us to help each other so,
Lending our minds out."

3. Compare the style of the two following passages.
Which do you prefer ?

- (a) "The barge she sat in, like a burnish'd throne,
Burnt on the water : the poop was beaten gold ;
Purple the sails and so perfumed that
'The winds were love sick with them : the oars were
silver—
Which to the tune of flutes kept stroke, and made
The water, which they beat, to follow faster,
As amorous of their strokes. For her own person
It beggar'd all description : she did lie
In her pavilion (cloth of gold of tissue)
O'er picturing that *Venus*, where we see
The fancy outwork nature : on each side her
Stood pretty dimpled boys like smiling Cupids,
With divers-coloured fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid, did."

- (b) " Her galley down the silver Cydnus rowed,
The tackling silk, the streamers waved with gold ;
The gentle winds were lodged in purple sails :
Her nymphs like Nereids, round her couch were placed ;
Where she another sea-born Venus lay.

She lay and leant her cheek upon her hand,
And cast a look so languishingly sweet,
As if, secure of all beholders' hearts
Neglecting she could take them : boys, like Cupids,
Stood fanning, with their painted wings, the winds
That played about her face. But if she smiled,
A darting glory seemed to blaze abroad,
That men's desiring eyes were never wearied,
But hung upon the object : to soft flutes
The silver oars kept time ; and while they played,
The hearing gave new pleasure to the sight ;
And both to thought."

4. Point out anything noteworthy in the style of the following passages ; name the author of each and show that the lines are typical of his art :

- (a) " Like one that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head ;
Because he knows a frightful fiend
Doth close behind him tread."
- (b) " The rocks are cloven, and through the purple night
I see cars drawn by rainbow-wingéd steeds
Which trample the dim winds ; in each there stands
A wild-eyed charioteer urging their flight.
Some look behind, as fiends pursued them there,
And yet I see no shapes but the keen stars :
Others with burning eyes, lean forth and drink
With eager lips the wind of their own speed,
As if the thing they loved fled on before,
And now, even now, they clasped it."
- (c) " Amid yon tuft of hazel trees
That twinkle to the gusty breeze,

Behold him perched in ecstasies,
 Yet seeming still to hover ;
 There ! where the flutter of his wings
 Upon his back and body flings
 Shadows and sunny glimmerings
 That cover him all over."

- (d) " By night we lingered on the lawn,
 For underfoot the herb was dry ;
 And genial warmth ; and o'er the sky
 The silvery haze of summer drawn ;
 " And calm that let the tapers burn
 Unwavering : not a cricket chirred :
 The brook alone far-off was heard,
 And on the board the fluttering urn :
 " And bats went round in fragrant skies,
 And wheeled or lit the filmy shapes
 That haunt the dusk, with ermine capes
 And woolly breasts and beaded eyes ;
 " While now we sang old songs that pealed
 From knoll to knoll, where couched at ease,
 The white kine glimmered, and the trees
 Laid their dark arms about the field."

[O.S.]

5. Discuss the diction, versification, and imagery of the following passages, and say which you prefer, giving full reasons for your selection :

- (a) " Through the hushed air the whitening shower descends,
 At first thin wavering ; till at last the flakes
 Fall broad and wide and fast, dimming the day
 With a continual flow. The cherished fields
 Put on their winter robe of purest white.
 'Tis brightness all, save where the new snow melts
 Along the mazy current. Low, the woods
 Bow their hoar head ; and ere the languid sun
 Faint from the west, emits his evening ray,
 Earth's universal face, deep-hid and chill,
 Is one wild dazzling waste, that buries wide
 The works of man. Drooping, the labourer-ox
 Stands covered all with snow, and then demands
 The fruit of all his toil."

- (b) "The verdure of the plain lies buried deep
Beneath the dazzling deluge ; and the bents,
And coarser grass, upspearing o'er the rest,
Of late unsightly and unseen, now shine
Conspicuous, and, in bright apparel clad
And fledg'd with icy feathers, nod superb.
The cattle mourn in corners where the fence
Screens them, and seem half petrified to sleep
In unrecumbent sadness. There they wait
Their wonted fodder ; not like hung'ring man
Fretful if unsupply'd ; but silent, meek,
And patient of the slow-paced swain's delay.
He from the stack carves out th' accustom'd load,
Deep-plunging, and again deep-plunging oft,
His broad keen knife into the solid mass."
- (c) "When men were all asleep the snow came flying,
In large white flakes falling on the city brown,
Stealthily and perpetually settling and loosely lying,
Hushing the latest traffic of the drowsy town ;
Deadening, muffling, stifling its murmurs failing ;
Lazily and incessantly floating down and down :
Silently sifting and veiling road, roof, and railing ;
Hiding difference, making unevenness even,
Into angles and crevices softly drifting and sailing.
All night it fell and when full inches seven
It lay in the depth of its uncompacted lightness,
The clouds blew off from a high and frosty heaven ;
And all woke earlier for the unaccustomed brightness
Of the winter dawning, the strange unheavenly glare."

6. Read *four* of the following passages with careful attention to their language and thought. Then say briefly to what period (or to what author) you think, or would guess, each of the four to belong. Explain carefully what qualities in each lead you to make this choice :

- (a) "Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my languish and restore the light ;
With dark forgetting of my care return.
And let the day be time enough to mourn
The shipwreck of my ill-adventured youth."

- (b) "A man so various that he seemed to be
Not one, but all Mankind's Epitome.
Stiff in opinions, always in the wrong ;
Does Everything by starts and Nothing long :
But in the course of one revolving Moon,
Was Chymist, Fidler, States-man, and Buffoon."
- (c) "To Contemplation's sober eye
Such is the race of Man :
And they that creep, and they that fly,
Shall end where they began.
Alike the Busy and the Gay
But flutter through life's little day . . ."
- (d) "Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn ;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in fairy lands forlorn."
- (e) "Thoughts hardly to be packed
Into a narrow act,
Fancies that broke through language and escaped :
All I could never be,
All, men ignored in me,
This, was I worth to God, whose wheel the pitcher
shaped."

7. To what centuries would you attribute *three* of the following passages ? Give full reasons :

- (a) "How ill doth he deserve a Lover's name,
Whose pale weak flame
Cannot retain
His heart in spite of absence or disdain ;
But doth at once, like paper set on fire,
Burn and expire."
- (b) "There they wait
Their wonted fodder ; not like hung'ring man,
Fretful if unsupply'd ; but silent, meek
And patient of the slow-paced swain's delay.
He from the stack carves out th' accustom'd load,
Deep-plunging and again deep plunging oft
His broad keen knife into the solid mass."

- (c) "Farewell sweet Fancy
Thou may'st go play thee !
Wisdom sayeth I may not stay thee—
I am unskilful
And thou too wilful
And time doth thy sports denay me ! "
- (d) "Where then shall Hope and Fear their objects find ?
Must dull Suspense corrupt the stagnant mind ?
Must helpless man, in ignorance sedate,
Roll darkling down the torrent of his fate ? "
- (e) "For my chair is heavy and carved, and with sweeping
green behind
It is hung, and the dragons thereon grin out in the
gusts of the wind,
On its folds an orange lies, with a deep gash cut in the
rind." [W.S.]

8. In what ways may a knowledge of Latin be of value in the reading and writing of English ? [L.S.]

9. Where in all English Literature are *eight* of the following themes well treated : A plea for a free press ; an apostrophe to Death ; an assault on a city ; a waterfall ; a sunrise *or* a sunset ; a forest ; a thunderstorm ; the interior of a tavern ; a duel ; the Battle of Waterloo ; a slum ; a coach-ride ? Name the book in each case without further comment than is necessary to indicate the source. [L.S.]

10. What is a novel ? Describe what you consider to be the finest novel you have read and give the reasons for your choice.

11. What do Keats, Tennyson, Pope, and Marlowe *or* Spenser have in common that you should call all four poets ? [L.S.]

12. Give short explanatory definitions of what you understand by any or all of the following terms : the Unities ; the Romantic Revival ; poetic justice ; rhetoric ; a sonnet ; the heroic couplet.

13. "English satire tends to be fierce rather than dainty." Discuss with reference to satirical works in any period of English literature.

14. When did the dialogue of the English novel become true to life ?

15. "Life is a comedy to those who think, a tragedy to those who feel." Survey English comedy and tragedy in the light of this statement.

16. Give some account of English "local" poetry. Why, do you think, is it a comparatively modern growth ?

17. Estimate the effect of classical education on English literature in the past and the probable effect of its decrease in the future. [C.S.]

18. What is really meant by the terms "Classic" and "Romantic" ? [C.S.]

19. Name twelve poems that you would choose if you were making a small anthology. Try to explain, in the case of *one* of them, why you include it.

20. What is *vers libre* ? What is to be said for and against its use as a medium of poetry ? [O.S.]

21. What do you know of any English translation of any of the following : Homer, Plato, Virgil, Dante, Ariosto, Cervantes, Goethe, Schiller ? Which do you approve and why ? [O.S.]

